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'Voyage to the West Indies and Mexico.' (Published by the Hakluyt Society.)

#### Contents.

The Legend of Godfrey of Cradle. Episode of the Siege of Brussels. Edward the Third in Flanders. The Registrar of Bosschem. The Third and Last Days of Van Dyck. The Foundations of a Louvain Student. General Van den Putte: an Advocate of Malines.

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A BOOK OF ENIGMAS, CHARADES AND CONUNDRUMS. Selected from those contributed during the last thirty years to Fulcher's 'Ladies' Poetical Miscellany.'

Edited by EDMUND SYER FULCHER.

London: JAMES HOGG & SONS.

LONDON, SATURDAY, NOVEMBER 30, 1861.

## LITERATURE

*French Women of Letters: Biographical Sketches.*  
By Julia Kavanagh. 2 vols. (Hurst & Blackett.)

WHETHER Miss Kavanagh has not in some measure limited the interest of her agreeable book, which may be accepted as a sequel to her 'Woman in France,' by confining herself to novelists, may be questioned.—She is discreet, however, in only dealing with those who have passed away, though the interest of these volumes might have been increased had their retrospect come nearer to our own times,—so as (for instance) to include the Gays—mother and daughter,—and that less famous, but still remarkable writer, Madame d'Arboville. These women of talent, however, are possibly reserved for a future day; meanwhile what is given affords, <sup>as</sup> may be repeated, agreeable reading.

Miss Kavanagh's list is opened by Mdlle. de Gournay, Montagu's adopted daughter, with a sketch of her 'Alina, and Leontine,' "the first genuine novel written in French by a woman," and a glance at the Hôtel de Rambouillet. This is accompanied by a study of Mdlle. de Scudéri. For the sayings and doings of the intellectual exquisites who assembled in that Palace of Coœur, a defence is stoutly made out against the ridicule which they were sure to excite, and *did*.—Miss Kavanagh points out how the affectation, the super-delicacy, the prudish refinement of language, the high-flown daintiness of sentiment, to exchange which formed the main business of life among a society of clever ladies and gentlemen, —were not merely wholesome, at the period of their existence, but inevitable, as a protest on behalf of good manners and high morals.—A like argument, it may be recollect, has been ingeniously used in apology for the dandyism of our English Regency. A Brummell with his "one pea" had been held as merely an extreme consequence of a state of society in which such brutes as *Squire Western* were too common. Allowing—not the pea, but the plea—all its weight, and avoiding all deduction from the success of such an important item as the amount of miserable imitation bred by this coterie-work, the laughers and the satirists had still the best of it.—The speeches of *Madelon* and *Cathos* in 'Les Précieuses' have passed into the world's stock of good things, while the 'Grand Cyrus' of Mdlle. de Scudéri and her 'Clélie' have gone down "full fathom five" to the depths from which they will never again emerge.—Miss Kavanagh is probably the only living Englishwoman who has waded through them. This, however, she seems to have courageously accomplished, and with a fair amount of pleasure to herself. The analysis she offers is well executed, and reasoned out with a womanly steadiness and clear-sightedness which give us a higher opinion of her power than we had derived from her former works. On one point, however, we are at issue with her. We do not admit that the reputation of a novel must of necessity be ephemeral;—neither wholly depend on the fashions of the time. Leaving on one side such a tale as 'Don Quixote' or 'Gil Blas,'—what has become of such novelists as John Bunyan and Daniel Defoe? They have a place in every house of ours, even as Shakespeare has, though far lower than the dramatist's. Then there are people who still read the novels of Richardson, and there will be so long as England has readers. The flight of *Clarissa*, the insanity of *Clementina*, are "of all time."—'Udolpho' (to come on Miss

Kavanagh's own ground) is not dead; though Mrs. Bennet's 'Beggar Girl,' admired by Coleridge, possibly is. But the strongest example which could be cited is Miss Austen, whose novels on their appearance produced no effect, the world being for the moment in chase of romance, or else of national humours,—carried away by the Porters, Edgeworths, Morgans—who deified Poles and other patriot heroes, or else drew attention, with womanly prescience and tenderness, to neglected places and to neglected races. She was retired in her gentle life, not therefore obscure, and while living enjoyed no celebrity. Her novels are made up of commonplace incidents and common-place people. Nevertheless, they have passed into the small library of English fiction, containing the tales which may endure so long as men and women read "story-books."

From Mdlle. de Scudéri, thus rescued, in some measure, from the hearsay ridicule too indiscriminately attached to her name, we pass by Madame de Sévigné's friend, the charming Madame La Fayette, whose 'Princess of Clèves' has yet readers;—by the unscrupulous and corrupt Madame de Tencin, and from these ladies to Madame Riccoboni, who may be described as marking the transition from what may be called the chivalric period of Fiction to that in which the beatings of the human heart were thought worthy of being watched,—though the heart belonged to a personage less august than a victorious commander or an exiled countess. Madame Riccoboni, however, only bettered the instruction of her predecessors in one respect. Whereas Mdlle. de Scudéri had paraded the courteous knights and the exquisitely-refined dames of the Hôtel de Rambouillet in her interminable procession-novels,—Madame Riccoboni told her own story in her first fiction.—'The Letters of Mistress Fanni Butler!'—(its title reminding us of the perverse resolution on the part of our neighbours to spell English as some of them "spike" it).—It may have been this descent to what is more intimately familiar with us than the adventures of *Alexanders* and *Mandanes* which gave Madame Riccoboni's novels for a while so wide a vogue in this country. When the Walpoles and Selwyns were solacing their essentially coarse tastes by the novels of the younger Crèveblon, the Thrales and the Montagues talked of Riccoboni; and when 'Evelina' surprised the Streatham coterie, as a new manifestation of female genius, Miss Burney's place was adjusted by comparison with the popular French authoress, to whom, and justly, she was found superior. 'Evelina' and 'Cecilia' are not yet dead, though possibly it might be hard to find a copy of either in the railway libraries of to-day; but what lover of novels belonging to this generation has read a line of 'The Marquis of Cressy'?

Next in Miss Kavanagh's list figures that strange, versatile, active woman, Madame de Genlis. Few things have been more remarkable than the manner in which one who had played so conspicuous a part as hers, outlived her fame, and seemed to slide out of public recollection during her lifetime. Whereas, to the last, a woman like Madame Récamier, with little to sustain her social reputation save her remains of great beauty, elegance of manners, her friendship with Chateaubriand, and the tradition of her impenetrability to lovers, could attract the attention of Europe, so that it was a distinction and a *seal* to be admitted to her fireside,—the lively old, authoress of 'Tales of the Castle,' and half-a-hundred more stories,—the Governess who lived to hail on the throne the Prince whom she had educated,—was as

much forgotten as if herself, and her harp, and her tales, and her pupils, and the charming nose—the charm of which, when she was an aged woman, she disfigured by tumbling over a trunk—had never existed,—had never been set down, one and all, with as much vivacity as vanity, in her Memoirs.—When Madame de Genlis was met, for the last time, in the Memoirs of Amelia Opie,—during her visit to *Friend Lafayette* in Paris,—the encounter amounted to something like a case of resurrection: so entirely had she passed out of sight, out of mind. Madame Gay had already given up her throne to her daughter, Delphine de Girardin,—Madame Dudevant was beginning to be heard of in the midst of the convulsive school of writers brought together by the heavings of the '30 Revolution. A score of clever men had come and gone—among them that most "gifted of men in woman's disguise" (as Talleyrand called Necker's daughter),—yet the authoress of 'The Palace of Truth' was extant in Paris, had still not thrown away her pen.—There is something in such longevity, outliving renown, mournful to study, especially if the subject be a woman. The once favourite actress, who has thirty years to wear out, after she has vanished (reluctantly) from the gaze of those who are beginning to weary of her wane, has always struck us to be one of the saddest figures presented by the world of society. But little less rueful is the old wit and beauty, writing on, writing to the last, when there is no longer a circle of admirers, new or old, to listen to her anecdotes and to applaud her sallies, or to read that which her pen mechanically pours out on the paper.—We cannot help feeling as if the world has not been just to Madame de Genlis.

It was in the year 1844 that an ingenious and minute article (unless we are mistaken, by M. Sainte-Beuve), in the *Revue des Deux Mondes*, may be said to have disinterred another authoress, less recollect than she deserved to be—Madame de Charrière,—another of those Frenchwomen whose lives may be said to have been sacrificed to man's selfishness. She was one of the many who had cause to mark with a black stone the day when she met, at the house of the Neckers, with Benjamin Constant:—

"Like all sensitive men who have lost their mothers in youth—he died at birth—he seemed impelled to seek in woman the friendship and tenderness home deprived of its great charm could no longer yield. In Madame de Charrière he found friendship tender and indulgent; a charming mind, just sceptical enough to suit his, and that seduction which the remains of beauty give to a woman at every age. For a time she was all-powerful. Then he married a German, Wilhelmina, whom he soon divorced; then came the reign of Madame de Staél, fervent and stormy; then a second marriage, of which we know little, and, last of all, when Benjamin Constant was fifty, when he seemed to have exhausted every passion, even gambling, and every political opinion—for he had passed through all—the mystic, penitent Madame de Krüdener helped to soothe the passionate sorrow caused by the inexorable beauty of Madame Récamier. That Madame de Charrière was his first genuine friend, the first who exercised real influence over him, is certain. Her years did not allow the feeling that bound them to go beyond friendship; but it had much of the exclusiveness of love, and some of its jealousy, too. \* \* Happiness was not likely to be the lot of one so perverse. After a dissipated life in Paris, he went off to England with a few guineas in his pocket; thence he wrote half-polite, half-ironical letters to Madame de Charrière. On his return to Lausanne he was rather sharply received by his family, and took refuge at Madame de Charrière's country home, Colombier. Two

pleasant months he spent there; but the friends were too much alike to be long happy. They began by exchanging notes from their apartments in Colombier, by writing weekly after their first separation, then a bitter and insolent letter of Benjamin's broke their correspondence for a while. It was resumed, but never with the old warmth. Benjamin Constant's passion for Madame de Staél pained and annoyed Madame de Charrière, who called her the talking machine. Her letters to Benjamin Constant became scarce, and she complained that he left them unanswered, and lost the MSS. she sent him. He complained in his turn that her letters were all filled up with the *errata* in her works; and he is said to have spoken of her slightly. And thus ended, in something worse than the silence in which so many friendships lie buried, a feeling which promised to be life-long, and which, with a little more faith on either side, might surely have lasted a life-time. But it was to Madame de Charrière that Benjamin Constant wrote, 'I like poetry in no language.' Would he have dared to write this to Madame de Staél? It was to her, even at Colombier, at the dawn of their friendship, in one of the familiar and affectionate notes sent from his room to hers, that he exclaimed, talking of mankind, 'Poor little insects! — what is happiness or dignity?' \* \* Madame de Charrière was attached to her young friend, forgave him constantly, and loved him to the last. He admired and appreciated her, and for years felt and expressed a friendship that was tender for him. But, alas! there were no illusions on either side, and even friendship cannot do without illusions. What Madame de Charrière thought of Constant we do not well know; she is generally thought to be the original of the following portrait taken from his bitter novel of 'Adolphe': — 'At the age of seventeen, I witnessed the death of an elderly lady, whose remarkable and eccentric mind had helped to develop mine. Like many, she had, in the beginning of her career, stepped into life with the consciousness of a strong mind and of great intellectual powers; like many, too—and for having refused to bend to factitious but necessary conventionalities — she had seen her hopes destroyed, and her youth spent without pleasure. Old age had reached her at last, but had not subdued her. She resided in a château near our property. She led a dissatisfied and retired life. Her mind was her last resource; and she used it to analyze everything. For a year we contemplated life, under every aspect, in our endless conversations, and death as the only end of all; and after having so long talked of death with her, I saw death strike her before me.' There is more tenderness in Benjamin Constant's letter of farewell to Madame de Charrière, one of the last she received from him, and which he wrote on the eve of the journey to France which gave him a political career and a new country. 'Farewell! you who have made lovely eight years of my life; you whom, spite a sad experience, I cannot imagine either constrained or false; you whom I appreciate better than any will ever appreciate you! Farewell!' \*

We will allow (for argument's sake) that Miss Kavanagh has coloured highly the character of the stronger party in this unequal bargain. But, after such allowance has been made, it is impossible to avoid recognizing the cruel inequality of the lot, in all such cases of capricious affection and chilled intercourse and broken friendship, which meant something more than friendship in its outset, and which at its close ended in something less. The man could, to the last, make new ties, embrace new enthusiasms, accept new sensations,—Madame Récamier could dangle him on her hook, after Madame de Staél was no more,—he could go through the semi-mystical, semi-political performances of Madame de Krüdener's fanaticism with a great show of unction, finding in them something to pique his jaded appetite,—he could always stand before the world as a being somehow misplaced, if not spited, by Fortune, who had somehow failed to fulfil expectation.

—The man's is a notoriously fascinating character; provided the grievance be worked adroitly, and the melancholy be intimated, not obtruded, to importunity. But the woman could only gather herself up—in silence, in disappointment partially expressed, when she was too old to make new heart-ventures—to die. There have been as many variations of the Swift and the Stella story as there are versions of every old tune. This is one among them.

After Madame de Charrière — with her 'Neufchâtel Letters' — comes Madame de Krüdener; whose 'Valérie' some few may have read, but whose literary reputation is entirely effaced by the European attention drawn to the saintly quackery of one who, when self-installed on the tripod, managed to bring thither, as a listener to her oracles, no auditor less distinguished, conscientious and credulous than the Czar of all the Russias. By her prophecies may Madame de Krüdener be recollected—not by her books. She managed admirably in choosing her time and place for taking leave of adventure, and for exchanging robe of festival for robe of mortification. She chose, with a true feminine acuteness, her principal patient. The Czar was fond of toying with spiritual excitement or quietism, as might be. When William Allen, the benevolent Quaker, returned from a visit to Russia, on a philanthropic errand, he said, speaking of Alexander the Emperor, "*He is one of us!*" — M. Tourguenef has told us how strong is the element of fanaticism in the Muscovite character — that Russia has her own sects, her own saints,—has had her own martyrs, without dream of self-illustration, whose names are utterly unknown. All this Madame de Krüdener—an Esthonian by birth — seems to have divined, and to have arranged her altar in Paris,—with that shrewdness of decision which is not incompatible with dis temper of brain or of morals. She vanished, however, as an authoress, before she set a-going those meetings for prayer and prophecy, at which Madame Récamier was requested by the ticket-taker to suppress some of her beauty, and at which the inconstant Constant excited so much remark by his devout genuflexions.

Lastly in Miss Kavanagh's gallery comes Madame de Staél. That most remarkable of women who have written poetical prose, is a subject beyond the grasp of the gentler English authoress. Cleopatra's self had not more chameleon colours than Madame de Staél. With so much power, and so much weakness, with such an intuitive grasp on great questions, and such a fearlessness in confronting strange opinion, whether popular or unpopular,—with her Swiss blood, as Rousseau's countrywoman must have — the training of her Calvinistic mother, contradicted by the passion of temperament, poetical and personal, which breathes in every line of 'Corinne,' — with the intense appetite for social distinction bred in the French minister's daughter, who, in her child's chair, kept a little *salon* at Paris,—with the later notable persecutions of her life, during which she could say to herself "*I and Napoleon!*" or, "*Napoleon against me!*" — with her triumphant pilgrimages into Germany, and her lionism in England,—with her luckless investments of heart in such marriages as her second, after a former one,—with all these incidents and characteristics (to sum up) Madame de Staél is no easy subject to handle; — and Miss Kavanagh's chapters on her life and works make the weakest part of these two volumes.

Nevertheless, the book has engaged us. Why should not its writer, who analyzes fiction with so fine a touch, speak of her own sister

novelists? Clara Reeve,—the Lees of Bath, one of whom suggested an invention to Byron,—Hannah More, Mrs. Garrick's "Chaplain," tiresome on one hand in 'Cœlebs,' on the other hand, wise in her practical attempts to benefit the poor,—Mrs. Bennet,—Charlotte Smith (underrated as regards imagination), — Mary Wollstonecraft, — still wait their characters; not to count up such more famous female novelists as the Porters, Opie, Edgeworth, Morgan, Austen. The taste and feeling shown by Miss Kavanagh in this book account for the above recommendation.

*The Four Georges: Sketches of Manners, Morals, Court, and Town Life.* By W. M. Thackeray. (Smith, Elder & Co.)

To such readers as the respectable Mrs. Clapham Rise, whose life has perhaps been innocent of plays, novels and naughty memoirs; or as the pious Miss Hackney Wick, — nose personal profligacy may have been united to sitting under a pet preacher with dark eyes and clouded reputation — the 'Four Georges' should prove a most delicious work. The book contains among its galleries of brilliant portraits, among its treasures of anecdote and humour, a good many things that such women always want to know, without daring to seek for them in the improper quarter, and that women of liberal culture are supposed to know through the processes of a more general education. It is full of the wickedness of the great world. Its pages flutter with the satins of fine ladies and the feathers of fine gentlemen. There is in them a riot of laughter, dancing, love-making, gaming, swearing and forswearing; a pulse of music, a whisper of flirtation, an odour of *boudoirs*, a simper of scandal, a savour of banquets; all the noise, reek, roll and devilry of that court and society of the Brunswick line, which succeeded to the more picturesque, but not more wicked, court and society of the Stuarts — of which we are promised by His Grace of Manchester the Story from Elizabeth to Anne. Will not the respectable British maid and matron — timidly anxious, it may be, about the lives of celebrated sinners — like to get a peep behind the scenes of this comedy in the castle and the palace?

Some portion of our respectable middle classes — the portion which in jest and farce is supposed to reside in the pleasant old dwellings about Hackney and on the sunny slopes of Clapham, and which in jest and farce considers the whole duty of man to consist in keeping with strictness the Ten Commandments and paying their rent punctually on quarter-day — are a little dainty, perhaps a little hypocritical, in their notions of what is proper for the females of their families to read. For fear of offence, good fathers deny their daughters much that is wholesome for the intellect and strengthening for the character. As a rule, the fathers of families exclude plays, romances, poetry (except Cowper and Mrs. Hannah More, and in some cases, liberal cases, Milton), and for the most part histories and memoirs — unless expurgated and reduced to the due level of Family Reading. To such people Shakespeare is profane, Fielding dissolute. Macaulay, who had sprung from them, said, "the Bible itself is not good enough for them." We are not quarrelling with the fact — we are not laughing at it — we are only stating it. The objection of this portion of our middle classes to polite literature, and especially to its influence on the female mind, is of old account, and is not likely to disappear in our day. It is as old as the Puritans and as staunch as the Ironsides. It may be lived down, but it will

never be reasoned down, still less laughed down, though all the jesters who take wit to market should turn their merry faces on it. Time only will convince these people that women who are better educated than their own make, in spite of their familiarity with works of fancy and with the history of mankind, as good mothers and as pure wives as the Dorcas and Marthas who have never wept over Ophelia, and never heard of Molly Lepell. In the mean time, let us note the living facts. Some people refuse to read memoirs and novels, some people refuse to see plays. They made the fortune of 'Mont Blanc.' We predict they will take up a large edition of 'The Four Georges.'

It will suit them thoroughly and will do them good. Though it is full of the beauty and frailty of famous women, and the weakness and debauchery of famous men, the tone of it is highly decorous, and the morals of the vice exhibited are put in at the due places, and are seasoned with exquisite shreds of humour. Yet, in spite of its good intentions and its cleanly execution, the book has the charm of being perpetually and extremely wicked; wicked as one of Latimer's sermons, or as a favourite chapter in Taylor's 'Holy Living.' To the staid British female whose reading has been narrow and selected, it will present many attractions. A little wickedness is very alluring when we have it in good company and served up by an eminent pen. The author of this book is known to be a man of mature years, a good husband and father, an excellent companion, a worthy patriot; and the discourse which he now addresses to all the world, through Messrs. Smith & Elder, he had previously rehearsed before audiences of intellect and rank in many parts of England and America. Here, then, there can be no harm. Women who from delicacy or from timidity might shrink from Hervey or Walpole, and who would tremble at the thought of Fielding or Defoe, may safely take into their hands a record of good and evil to which duchesses have listened with a languid approval. Prodigality is modified by time and place. We may hear things at church, for example, which would not be borne in the House of Commons or from the Judicial bench. Allusions are coarse according to those who make them. In some people's opinion, the pulpit can never be stained, the theatre can never be purified. This notion is another of our middle-class hypocrisies and make-believes, the root of which lies deep in the very heart of our society. The blush is often for the manner rather than for the matter. But the Lecturer on the Four Georges has been delicate in his words, as there was very great need for him to be. He knows that the references to wicked things which are often enough found tolerable in a sermon, would be frightful in a book. He has not the recognized right, as a mere painter of manners, to allude to breaches of the Seventh Commandment with such plainness of speech as his neighbour, the gentleman in the black coat, and he wisely remembers that he writes among wiser, but not more curious, people, for those who think "the Bible not good enough for them."

Mr. Thackeray opens his discourse with happy art. "Very few years since, I knew familiarly a lady who had been asked in marriage by Horace Walpole, who had been patted on the head by George the First." These two lives, as he tells us, cover the period of his tale. The lady mentioned was of course Miss Berry, who passed from among us only the other day. She had been a beauty in her youth, and had inspired the gouty old beau with a whimsy which he thought a passion. She had rejected his

suit and the suits of other gay gentlemen, and died in her virgin state—a personage who had known the world and its ways longer than Samuel Rogers, and had kept her wit bright and her reputation untouched through all. We are glad to meet her shade, thus affectionately introduced as a link between the old world of wits and beaux and our own more sober times. Horace Walpole and Miss Berry—lover and mistress—lived through all that wicked, whirling, valiant, reprobate, inventing and exhausting Georgian era—gone, most happily, with its blunders and successes, its prejudices and its virtues, never to return on earth. If Mr. Thackeray has painted it truthfully, who would like to look at it again?

"As one views Europe, through contemporary books of travel in the early part of the last century, the landscape is awful—wretched wastes, beggarly and plundered; half-burned cottages and trembling peasants gathering pitiful harvests; gangs of such tramping along with bayonets behind them, and corporals with canes and cats-of-nine-tails to flog them to barracks. By these passes my lord's gilt carriage floundering through the ruts, as he swears at the postillions, and toils on to the Residenz. Hard by, but away from the noise and brawling of the citizens and buyers, is Wilhelmslust or Ludwigsruhe, or Monbijou, or Versailles—it scarcely matters which,—near to the city, shut out by woods from the beggarly country, the enormous, hideous, gilded, monstrous marble palace, where the prince is, and the Court, and the trim gardens, and huge fountains, and the forest where the ragged peasants are beating the game in (it is death to them to touch a feather); and the jolly hunt sweeps by with its uniform of crimson and gold; and the prince gallops ahead puffing his royal horn; and his lords and mistresses ride after him; and the stag is pulled down; and the grand huntsman gives the knife in the midst of a chorus of bugles; and 'tis time the Court go home to dinner; and our noble traveller, it may be the Baron of Pöllnitz, or the Count de Königsmarck, or the excellent Chevalier de Seingalt, sees the procession gleaming through the trim avenues of the wood, and hastens to the inn, and sends his noble name to the marshal of the Court. Then our nobleman arrays himself in green and gold, or pink and silver, in the richest Paris mode, and is introduced by the chamberlain, and makes his bow to the jolly prince, and the gracious princess; and is presented to the chief lords and ladies, and then comes supper and a bank at Faro, where he loses or wins a thousand pieces by daylight. If it is a German court, you may add not a little drunkenness to this picture of high life; but German, or French, or Spanish, if you can see out of your palace-windows beyond the trim-cut forest vistas, misery is lying outside; hunger is stalking about the bare villages, listlessly following precarious husbandry; ploughing stony fields with starved cattle; or fearfully taking in scanty harvests. Augustus is fat and jolly on his throne; he can knock down an ox, and eat one almost; his mistress Aurora von Königsmarck is the loveliest, the Wittiest creature; his diamonds are the biggest and most brilliant in the world, and his feasts as splendid as those of Versailles. As for Louis the Great, he is more than mortal. Lift up your glances respectfully, and mark him eying Madame de Fontanges or Madame de Montespan from under his sublime periwig, as he passes through the great gallery where Villars and Vendôme, and Berwick, and Bossuet, and Massillon are waiting. Can court be more splendid; nobles and knights more gallant and superb; ladies more lovely? A grander monarch, or a more miserable starved wretch than the peasant his subject, you cannot look on. Let us bear both these types in mind, if we wish to estimate the old society properly. Remember the glory and the chivalry? Yes! Remember the grace and beauty, the splendour and lofty politeness; the gallant courtesy of Fontenoy, where the French line bids the gentlemen of the English guard to fire first; the noble constancy of the old king and Villars his general, who fits out the last army with the last crown-piece from the treasury, and goes to

meet the enemy and die or conquer for France at Denain. But round all that royal splendour lies a nation enslaved and ruined; there are people robbed of their rights—communities laid waste—faith, justice, commerce trampled upon, and well-nigh destroyed—nay, in the very centre of royalty itself, what horrible stains and meanness, crime and shame? It is but to a silly harlot that some of the noblest gentlemen and some of the proudest women in the world are bowing down; it is the price of a miserable province that the king ties in diamonds round his mistress's white neck."

This for the general; but the particular, according to our humourist, was not a whit mere noble. English society in the times when Farmer George ruled at Windsor is painted in passages which the representative ladies of Clapham and Hackney will perhaps devour with eager interest. This is in Mr. Thackeray's manner:

"Lord Carlisle was one of the English fine gentlemen who was well-nigh ruined by the awful debauchery and extravagance which prevailed in the great English society of those days. Its dissoluteness was awful: it had swarmed over Europe after the Peace; it had danced, and raced, and gambled in all the courts. It had made its bow at Versailles; it had run its horses on the plain of Sablons, near Paris, and created the Anglo-mania there; it had exported vast quantities of pictures and marbles from Rome and Florence; it had ruined itself by building great galleries and palaces for the reception of the statues and pictures; it had brought over singing-women and dancing-women from all the operas of Europe, on whom my lords lavished their thousands, whilst they left their honest wives and honest children languishing in the lonely, deserted splendours of the castle and park at home. Besides the great London society of those days, there was another unacknowledged world, extravagant beyond measure, tearing about in the pursuit of pleasure; dancing, gambling, drinking, singing; meeting the real society in the public places (at Ranelahs, Vauxhalls, and Riddots, about which our old novelists talk so constantly), and outvying the real leaders of fashion in luxury, and splendour, and beauty. For instance, when the famous Miss Gunning visited Paris as Lady Coventry, where she expected that her beauty would meet with the applause which had followed her and her sister through England, it appears she was put to flight by an English lady still more lovely in the eyes of the Parisians. A certain Mrs. Pitt took a box at the opera opposite the countess; and was so much handsomer than her ladyship, that the parterre cried out that this was the real English angel, whereupon Lady Coventry quitted Paris in a huff. The poor thing died presently of consumption, accelerated, it was said, by the red and white paint with which she plastered those luckless charms of hers. (We must represent to ourselves all fashionable female Europe, at that time, as plastered with white, and ruddled with red). She left two daughters behind her, whom George Selwyn loved (he was curiously fond of little children), and who are described very drolly and pathetically in these letters, in their little nursery, where passionate little Lady Fanny, if she had not good cards, flung hers into Lady Mary's face; and where they sat conspiring how they should receive a new mother-in-law whom their papa presently brought home. They got on very well with their mother-in-law, who was very kind to them; and they grew up, and they were married, and they were both divorced afterwards—poor little souls! Poor painted mother, poor society, ghastly in its pleasures, its loves, its revelries!"

In Mr. Thackeray's manner, but not in his best manner. If the dry, sardonic humourist loves to paint the rag and waste of beauty, the littleness of fine gentlemen, and to laugh over many things which a healthy, if an artificial, convention has agreed to screen, he loves with a yet warmer heart to select and praise the homelier and manlier virtues, and his passages of deepest power and brightest charm are those in which he treats of genuine heroism, of honest

affections, of the love that is always true, of the friendship that is always strong. There are few things in our language finer in style, none nobler in feeling, than the paragraphs in which he compares George the Fourth with the real gentlemen of his time. Few, we think, will read these few extracted lines on Cuthbert Collingwood without beating hearts:-

"Beyond dazzle of success and blaze of genius, I fancy shining a hundred and a hundred times higher, the sublime purity of Collingwood's gentle glory. His heroism stirs British hearts when we recall it. His love, and goodness, and piety make one thrill with happy emotion. As one reads of him and his great comrade going into the victory with which their names are immortally connected, how the old English word comes up, and that old English feeling of what I should like to call Christian honour! What gentlemen they were, what great hearts they had! 'We can, my dear Coll,' writes Nelson to him, 'have no little jealousies; we have only one great object in view,—that of meeting the enemy, and getting a glorious peace for our country.' At Trafalgar, when the Royal Sovereign was pressing alone into the midst of the combined fleets, Lord Nelson said to Capt. Blackwood: 'See how that noble fellow, Collingwood, takes his ship into action! How I envy him!' The very same thrill and impulse of heroic generosity was beating in Collingwood's honest bosom. As he led into the fight, he said: 'What would Nelson give to be here?' After the action of the 1st of June, he writes:—'We cruised for a few days, like disappointed people looking for what they could not find, until the morning of little Sarah's birthday, between eight and nine o'clock, when the French fleet, of twenty-five sail of the line, was discovered to windward. We chased them, and they bore down within about five miles of us. The night was spent in watching and preparation for the succeeding day; and many a blessing did I send forth to my Sarah, lest I should never bless her more. At dawn, we made our approach on the enemy, then drew up, dressed our ranks, and it was about eight when the admiral made the signal for each ship to engage her opponent, and bring her to close action; and then down we went under a crowd of sail, and in a manner that would have animated the coldest heart, and struck terror into the most intrepid enemy. The ship we were to engage was two ahead of the French admiral, so we had to go through his fire and that of two ships next to him, and received all their broadsides two or three times, before we fired a gun. It was then near ten o'clock. I observed to the admiral, that about that time our wives were going to church, but that I thought the peal we should ring about the Frenchmen's ears would outdo their parish bells.' There are no words to tell what the heart feels in reading the simple phrases of such a hero. Here is victory and courage, but love sublimer and superior. Here is a Christian soldier spending the night before battle in watching and preparing for the succeeding day, thinking of his dearest home, and sending many blessings forth to his Sarah, 'lest he should never bless her more.' Who would not say Amen to his supplication? It was a benediction to his country—the prayer of that intrepid loving heart."

There is in this book a good deal that we do not indorse—views of history, characters of men, which are not ours. We cannot accept the portraits of Pope and Swift. We utterly reject the etching made of Marlborough. We should shade the character of George the Third in quite another way. We could even find in our hearts to say some kindly words for his debauched and erring son. We have, therefore, praised 'The Four Georges' not because it expresses in any great degree our own sentiments or advocates with any precision our own views; but because, in itself, taken on its own ground, it is an airy, humorous and brilliant picture of English life and manners, produced by honest reading out of many books, and

lighted with the glow of individual sympathy and intellect.

*Tom Brown at Oxford.* By the Author of 'Tom Brown's School-Days.' 3 vols. (Macmillan & Co.)

It was an unfortunate day for Mr. Hughes when the success of 'Tom Brown's School-Days' induced him to enter the lists as a novelist. The popularity of that capital story for schoolboys was due to causes distinct from the purely literary capabilities of the writer. Though it possessed none of the highest qualities of fiction, 'Tom Brown's School-Days' was a vivid picture of the brighter side of a schoolboy's life under Dr. Arnold. A fresh, hearty, honest tone pervaded its pages; and fathers who bought the book for their children, and turned over its leaves before giving it to the young people, were charmed with the sunny reminiscences it presented them of long-forgotten interests in days, about which men always love to romance as they advance in years. The tale gave a pleasant fillip to the memory of Paterfamilias, and the praise he awarded it over the dinner-table was the language of gratitude, not tempered by discretion. The 'School-Days' had also points that strongly recommended it to the ordinary run of ladies, inasmuch as it praised Dr. Arnold, and displayed in an agreeable light those public schools, to which their curly-pated urchins are consigned on emancipation from the nursery. Boys, of course, approved it, in consideration of the countenance it gave to manly sports, spiced with just a little playground ruffianism. Again, in appealing to the school-pride of Rugby men, powerful beyond other public schools amongst professional writers, it secured a strong hold on those who were, in due course, required to speak critically on its merits. No one, however, grudged the book its success; for it possessed so much sterling merit, that had its author been content with his one rich harvest of honour, he might, as "single-work Hughes," have sustained to the last the enthusiasm of admirers eloquent about the great things he could do as he would. It is solely to himself, and in no degree to the proverbial fickleness of mankind, that his fall in public estimation is due. 'Tom Brown at Oxford' is no mere negative failure. A worse novel, written by a gentleman of education and ability, we do not remember to have ever perused. We have read it through—as far as it is possible to read so uninteresting a novel through,—and we have not been sufficiently fortunate to light on any single passage that atones for its prevailing dullness. Nor is inability to amuse by any means the gravest charge that can be preferred against it. The sketches of University life are unreal and offensive, repulsive to delicacy, and extremely unjust to those resident Fellows who have for years been steadily raising the reputation of Oxford as a seat of learning and a place of education. Oxford has either greatly altered since Mr. Hughes honoured her with his presence, or he was singularly unlucky in the selection of associates during his undergraduate career. The history given of St. Ambrose College is a sample of the *animus* the author displays to the University authorities, whom he delights to paint as corrupt, imbecile and indolent. St. Ambrose had, in days long past, been a reading college, and gained for its scholarship a wide and enduring reputation. Its fame attracted men of all ranks to its walls, until a youth was deemed lucky who gained admittance to its roll of undergraduates. Under these circumstances, the authorities of the college deliberately resolved to sell the

honour of their house for private advantage. "Go to," said these shrewd men; "why should we not make the public pay for the great benefits we confer on them? Have we not the very best article in the educational market to supply—almost a monopoly of it—and shall we not get the highest price for it?" Such are the words put by Mr. Hughes into the lips of the resident Fellows of St. Ambrose, who forthwith relish the discipline of their domus in order to attract gentlemen-commoners who "pay double fees to the college and have great expectations of all sorts." Of course, in the hands of such dishonest stewards, who put "the double fees" of gentlemen-commoners and the pleasure of dining in hall with beardless scions of the aristocracy, before considerations of duty or self-respect, St. Ambrose becomes demoralized. The undergraduates do not read, and the tutors do not urge them to read. Although attempts at reform have been inaugurated, the college is still little more than a club for vicious, idle young men, when Tom Brown joins it, and gains admission to "the fast set." At first Tom finds Oxford very dull, and he is disappointed with the place. His dissatisfaction, however, is not a consequence of his removal from home amusements and old friends, but is mainly due to a cause which surely none but a model monitor of Dr. Arnold's rearing would have imagined. Tom Brown, the Oxford freshman, looks back to Rugby with regret because "there he had a share in the ruling of 300 boys, and a good deal of responsibility." Unhappy at not being allowed a share "in the ruling" of the St. Ambrose undergraduates, poor Tom comforts himself with much boating, some drinking, and continual idleness, and with hanging about a public-house, where he makes love to the pretty barmaid. In short, Tom Brown becomes what the better style of Oxford men would designate "a stupid young cad." We cannot enumerate all his acquaintance within and without the walls of St. Ambrose; nor do we care to reproduce the scenes of vulgar debauchery in which he figures. No good purpose could be answered by doing so: for the side of Oxford life illustrated by them is only the vicious side of that life—the side that concerns only the movements of the small minority of undergraduates who pass their lives in a continued excess of meat and drink, consort with money-lenders and dog-fanciers, and periodically steep themselves in revolting sensuality at Abingdon and Woodstock. It is no mystery that such foolish and depraved lads are to be found in the University; but we must exclaim against the writer who points to them as fair average specimens of Alma Mater's *alumni*. When Mr. Farrar, in 'Julian Home,' gave a picture of Cambridge life, he showed the reader the fast men, moving to and fro in their dull rounds of unpleasurable excitement; but, with equal truth and good taste, he kept them in the background, and made the interest of his story turn on the ambitions and pleasures and achievements of well-bred and gentle-mannered young men, who could enjoy their wine without drunkenness, could read hard without adopting the affectations of scholastic pedantry, could pull a good oar without emulating watermen in slang; and on proper occasions could enter with zest on the enjoyments of foreign travel or British field-sports, without forgetting that their amusements were only amusements, and that as gentlemen and scholars they had better work before them in life than mere indulgence in passing pleasure. To University-men of this stamp, the pleasant cheery youngsters who keep our country homes alive at Christmas and in long vacations, and who at

the close and opening of term come up to town in crowds to have a peep at the theatres, Mr. Hughes never introduces his readers. Indeed, it is clear he does not believe in the existence of such a class amongst Oxford undergraduates—and yet we can undertake to say that they abound in the University at the present time, and abounded also years since, when Mr. Hughes attended lectures and chapels in St. Ambrose. If he did not know them, the fault was not theirs.

As a contrast to indolent "dons" who bow with servile cringe before the wearers of tufted caps, and to undergraduates whose highest enjoyment is to get drunk and sing unchaste songs, Mr. Hardy, one of the servitors of St. Ambrose is introduced to the reader as a specimen of what an Oxford undergraduate should be. But apart from his poverty (of which he makes a parade) and his muscular development (which he employs in boating and sparring), there is little in the gentleman to excite either sympathy or admiration. Even the author seems to regard Mr. Hardy's position as servitor as his best recommendation to the goodwill of generous readers, who are again and again entertained with an unmanly wail over the meanness of rich undergraduates, who decline to live on intimate terms with servitors. Of all the various cries with which Mr. Hughes has ineffectually attempted to rouse our indignation against University "dons" and the insolence of wealth, this is about the weakest. Far from thinking that the gentlemen-commoners of St. Ambrose ought to have called on Mr. Hardy, the servitor, and invited him to their wine-parties, we think that had they done so they would have acted very foolishly, in cumbering themselves with an unsuitable companion, and causing him, if he were a gentleman, infinite discomfort. The members of a small college ought to know each other intimately, or not at all. A mere nodding acquaintance is an embarrassment to men who, if they do not live on the same staircase, have their rooms within a stone's throw, and meet each other a score times a day in lecture-room and quadrangle; but close intimacy between two men of widely different fortunes can very rarely be maintained without sacrifice of personal dignity. In college life such an alliance, without such a sacrifice, is utterly impossible where, within certain limits, a man's expenses are regulated by the habits of his companions. Whatever "set" a man may live with, he knows them intimately, and without those formalities which render it easier for people of diverse fortunes to meet together in London society. He has the *entrée* of their rooms at all hours, and takes part in their pleasures, whatever the expense of them may be. Under such circumstances, any attempt to force together the rich nobleman and the poor scholar in University society would be followed by even greater inconveniences and evils than invariably follow in the outer world from a constrained intercourse of persons of different estates and conditions.

To make his picture of Oxford life as lively as possible, Mr. Hughes brings up to "Commemoration" a bevy of lionesses, and sets them down amongst Tom Brown's friends; but however pleasant this change of society may have been to them, it affords little relief to the reader, who is introduced to the young ladies through the medium of a series of the most prolix conversations that were ever inserted in a work of fiction. These "talkees" cover from ten to fifteen pages, printed more closely than the ordinary run of novels; and as it is only occasionally that they are illustrated by the

introduction of a "said he" or a "replied she," before he has perused the first five leaves an ordinary reader is quite unable to assign the remarks to their proper characters. The following extract is taken from the body of about fourteen pages of similar matter:

"'And not avoid first-year men?'—'Exactly so.'—'Because they are foolish, and therefore fit company for ladies. Now, really?'—'No, no; because they are foolish, and, therefore, they ought to be made wise; and ladies are wiser than dons.'—'And therefore, duller, for all wise people, you said, were dull.'—'Not all wise people; only people who are wise by cramming—as dons; but ladies are wise by inspiration.'—'And first-year men, are they foolish by inspiration and agreeable by cramming, or agreeable by inspiration and foolish by cramming?'—'They are agreeable by inspiration in the society of ladies.'—'Then they can never be agreeable, for you say they never see ladies.'—'Not with the bodily eye, but with the eye of fancy.'—'Then their agreeableness must be all fancy.'—'But it is better to be agreeable in fancy than dull in reality.'—'That depends upon whose fancy it is. To be agreeable in your own fancy is compatible with being as dull in reality as—'—'How you play with words; I see you won't leave me a shred either of fancy or agreeableness to stand on.'—'Then I shall do you good service. I shall destroy your illusions; you cannot stand on illusions.'—'But remember what my illusions were,—fancy and agreeableness.'—'But your agreeableness stood on fancy, and your fancy on nothing. You had better settle down at once on the solid basis of dullness, like the dons.'—'Then I am to found myself on fact, and try to be dull? What a conclusion! But perhaps dullness is no more a fact than fancy,—what is dullness?'—'Oh, I do not undertake to define; you are the best judge.'—'How severe you are! Now, see how generous I am. Dullness in society is the absence of ladies.'"

Mr. Hughes is by no means felicitous in his delineations of feminine beauty and character. Tom Brown falls in love with Miss Mary Porter (a very elegant and fascinating young lady, whom he eventually marries), but the author can devise no better machinery for exhibiting Tom's passion and tenderness to the pretty girl than the following incident, which terminates a nutting excursion:

"He was standing up in the hedge, and reaching after a tempting cluster of nuts, when he heard a short sharp cry of pain behind him, which made him spring backwards, and nearly miss his footing as he came to the ground. Recovering himself, and turning round, he saw Mary lying at the foot of the bank, writhing in pain. He was at her side in an instant, and dreadfully alarmed. 'Good heavens! what has happened?' he said. 'My uncle!' she cried; and the effort of speaking brought the sudden flush of pain to her brow. 'Oh! what can I do?'—'The boot! the boot!' she said, leaning forward to unlace it, and then sinking back against the bank. 'It is so painful. I hope I sha'n't faint.' Poor Tom could only clasp his hands as he knelt by her, and repeat: 'Oh, what can I do—what can I do?' His utter bewilderment presently roused Mary, and her natural high courage was beginning to master the pain. 'Have you a knife?'—'Yes—here,' he said, pulling one out of his pocket, and opening it; 'here it is.'—'Please cut the lace.' Tom, with beating heart and trembling hand, cut the lace, and then looked up at her. 'Oh, be quick, cut it again; don't be afraid.' He cut it again; and, without taking hold of the foot, gently pulled out the ends of the lace. She again leaned forward, and tried to take off the boot. But the pain was too great; and she sank back, and put her hand up to her flushed face. 'May I try?—perhaps I could do it.'—'Yes, pray do. Oh, I can't bear the pain!' she added, next moment; and Tom felt ready to hang himself for having been the cause of it. 'You must cut the boot off, please.'—'But perhaps I may cut you. Do you really mean it?'—'Yes, really. There, take care. How

your hand shakes. You will never do for a doctor.' His hand did shake certainly. *He had cut a little hole in the stocking; but, under the circumstances, we need not wonder—the situation was new and trying. Urged on by her, he cut and cut away, and, at last, off came the boot, and her beautiful little foot lay on the green turf.* She was much relieved at once, but still in great pain; and now he began to recover his head. 'The uncle should be bound up; may I try?'—'Oh, yes; but what with?' Tom dived into his shooting-coat pocket, and produced one of the large, many-coloured neck-wrappers which were fashionable at Oxford in those days. 'How lucky,' he said, as he tore it into strips. 'I think this will do. Now, you'll stop me, won't you, if I hurt, or don't do it right?'—'Don't be afraid; I'm much better. Bind it tight—tighter than that.' He wound the strips as tenderly as he could round her foot and ankle, with hands all alive with nerves, and wondering more and more at her courage as she kept urging him to draw the bandage tighter yet. Then, still under her direction, he fastened and pinned down the ends; and, as he was rather neat with his fingers, from the practice of tying flies and splicing rods and bats, produced, on the whole, a creditable sort of bandage. Then he looked up at her, the perspiration standing on his forehead, as if he had been pulling a race, and said: 'Will that do? I'm afraid it's very awkward.'—'Oh, no; thank you so much! But I'm so sorry you have torn your handkerchief.'—Tom made no answer to this remark, except by a look. What could he say, but that he would gladly have torn his skin off for the same purpose, if it would have been of any use. But this speech did not seem quite the thing for the moment.—'But how do you feel? Is it very painful?' he asked.—'Rather. But don't look so anxious. Indeed, it is very bearable. But what are we to do now?'

The sprained ankle being thus bandaged, Mary tries to walk; but finding herself unable to proceed, she allows Tom to carry her.

"'But what am I to do?' she said. 'I must get back somehow.'—'Will you let me carry you?'—She looked in his face again, and then dropped her eyes, and hesitated.—'I wouldn't offer, dear, if there were any other way. But you mustn't walk. Indeed, you must not; you may lame yourself for life.'—He spoke very quietly, with his eyes fixed on the ground, though his heart was beating so that he feared she would hear it. 'Very well,' she said; 'but I'm very heavy.'—So he lifted her gently, and stepped off down the ride, carrying his whole world in his arms, in an indescribable flutter of joy, and triumph, and fear. He had gone some forty yards or so, when he staggered, and stopped for a moment.—'Oh, pray put me down—pray do! You'll hurt yourself. I'm too heavy.'—*For the credit of muscular Christianity, one must say that it was not her weight, but the tumult in his own inner man, which made her bearer totter.* Nevertheless, if one is wholly unused to the exercise, the carrying a healthy young English girl weighing a good eight stone, is as much as most men can conveniently manage."

If this be muscular Christianity, the less we have of it the better. We are at a loss to see what object Mr. Hughes's muscular Christianity can have had in constructing the above passages, if it was not to suggest the pleasure to be derived from such gambols as Squire Western wished Tom Jones to indulge in with Miss Sophia.

*History of the Four Conquests of England.*  
By James Augustus St. John. 2 vols.  
(Smith, Elder & Co.)

HERE are two volumes which reflect credit on the patience, research, industry and learning of the author. The story of the Four Conquests is not now told for the first time; but it has never been narrated more lucidly or less dryly. The one is not made to succeed to the other as an independent narrative; but each is shown to have been a natural and inevitable consequence of the one by which it was pre-

ceded,—and thus to the four divisions in which the series of wars is portrayed is given the interest and the warmth of a continuous history. Mr. St. John has done his work well and honestly; and although we detect one or two contradictory opinions here and there, and encounter an expression of feeling in which our sympathies have small share, we think nothing the worse of a couple of volumes so creditable to the head and the hand by which they have been produced.

If, like most of his predecessors over the dark and difficult road by which he has travelled, Mr. St. John can throw little light on the pre-Roman condition of Britain, he evidently, and, as we believe, justly, conceives that there existed a higher civilization, a more numerous people, a better trained martial force, and a more perfectly organized social and political system, than are generally allowed to have been then in existence. Assuredly, the first Roman who invaded the land, now nearly two thousand years ago, found a worthy and a most obstinate foe. The first attempt was clearly a defeat, the second lacked many of the essentials of success, and many years were allowed to pass before the Roman eagles descended on the green pastures of the Britons, held all in subjection beneath their talons,—and only let go their hold when, the head growing faint and sick, the talons themselves became relaxed and nerveless.

Whatever policy or luxury may have prevailed anterior to the Roman Conquest, the Britons owed much increase of the latter, if not of improvement in the former, to their invaders. These brought with them "the vine, which beautified with its purple and golden clusters the neighbourhood of London, the Vale of Gloucester, and many other southern districts." Durweston, in Dorsetshire, still cherishes the tradition of the old beauty and flavour of her vineyards. "Fruit trees, the knowledge of which Rome itself owed to Greece or the East, accompanied the eagles into Britain; and plums, apples and pears, improved by grafting, augmented the stores of the British farmer."

We fear the British youth who did not take to the mountains, and thence bade defiance to successive generations of invaders, fell easily into the ways and fashions of the enemy, and were assuredly objects of the bitter hatred of the old conservative skin-bearers. After centuries of splendid, and not useless dominion, the legions left the island to its fate; but more than one cry of anguish crossed the waters, and implored the return of the old masters and the protection of their arms. The echo of the cry reached the ear of the rough and coveting Saxon, who became thereby aware that Britain's calamity was the Saxon's opportunity. For this opportunity he had long been watching; but the record of how the Saxon availed himself of it, how he profited by it, what battles he fought and what victories he won,—all this is darker, more doubtful, less satisfactory, and altogether more mythical, than the story of the earlier invasions of Julius, and the subjugation of the later Britons in the reign of Claudius.

One circumstance, however, is indisputable; namely, that again the invader had a formidable foe to encounter, one who was not to be subdued in one—no, not in one hundred fights. The Romanized Britons "encountered the invaders bravely on thousand fields, and all the vast body of marauders which Northern Germany could put to sea took upwards of 200 years to subdue even a portion of England, though the divisions of the natives, and their fierce mutual hostilities, facilitated the projects of the invaders."

Then followed the foreshadowing of king-

doms: though similar clanships and chieftainships are to be traced in Britain before the Romans began driving the sea out of Romney Marsh. Under leaders who transmitted their power to "sons or natural successors," came in a worse Paganism than that which the Romans found here, and which had given way to the early missionaries of Christianity. As times improved the new opportunity was seized by new conquerors in a holy war, and Saxon kings and people embraced Christianity, in name if not in principle, and our early six or seven English bishops were enthroned in sees whose limits, we believe, were exactly co-terminous with the respective kingdoms. Thus there became in fact, as there exists in some Eastern governments, a duplex royalty, a secular and a religious, a governing and a teaching king.

Again, after a few centuries of rule, the quiet of the Saxon was rudely disturbed by the wild incursion of the Dane. Here again, however, the conquest was not the swift result of "coming" and of "seeing." "In contemplating the subjection of England," says Mr. St. John, "by the barbarians of Scandinavia, modified in manners through their settlement in France, we are apt to confine our views to the circumstances of Edward the Confessor's reign, and the nine brilliant months of Harold. But the Conquest, in reality, occupied three centuries; having begun A.D. 787 with the landing of the Danes, in three piratical galleys, at Dorchester" (on the coast of Dorsetshire, as the author subsequently and more correctly remarks), "and terminated A.D. 1067, when William the Bastard transmitted the crown of England to his son." Mr. St. John describes the savage Northmen as coming over hither "intoxicated with blood and ale," which must be taken as one of the unpleasanter forms of inebriety. East, west, north and south we meet the Danes "burning, murdering, plundering, violating, and covering the land with ruins." It is when occupied with this subject that Mr. St. John is given to flounder a little, and to become contradictory, and while recording in detail the horrible and unprofitable atrocities of the Danes, adding, by way of running commentary, the apologetic assurance that their object was not to carry on a war of extermination. It is singular to see men of ability stumbling so continually when they are handling this Danish question. Mr. St. John evidently thinks that the Danes, with some objectionable points about them, were a sort of hilarious good fellows; and he has a weakness for them something like that of Mr. Mackenzie Walcot, who, after writing a guide through the counties where those sanguinary ruffians rioted before they ruled—even destroying Oxford University out of mere wantonness—dedicated his book to the King of Denmark, in honour to the memory of the sons of violence who erst laid waste our land.

In 1042, nine-and-twenty years after England was overrun by King Sweyn, "the Saxon element again became predominant"; but in 1066 the Norman invasion, ostentatiously prepared and menacingly announced, touched our shore at Bulverhythe, and made good its footing at Hastings. At that time, says the author, "the Saxons, after occupying England for six hundred years, and passing through every species of vicissitude, adding themselves to trades and handicrafts, to gardening and agriculture, to industry and commerce, and in some degree to literature and the fine arts, had attained a pitch of civilization unknown on the Continent, except, perhaps, in Italy and among the Moahmedans of Spain." If there be any who think this picture overcharged, we have only to refer them to Dr. Hook's volume of the 'Lives of the

(Saxon) Archbishops of Canterbury,' where they will find confirmation resting upon proof. Even William of Poictiers says of the English-women of this period, that they excelled all others in cunning plying of the needle, and especially in works of golden tissue. Mr. St. John, who never misses an opportunity to be civil to the ladies, declares of those Saxon-English dames that "they excelled those of all other countries by their acquirements and domestic virtues as much as by their beauty. .... From the earliest times, moreover, they had been addicted to poetry, and knew, by heart, the popular songs and ballads of their country. The knowledge even of Latin was not uncommon among them, and they are said occasionally to have amused themselves with a style of reading to which few ladies of Europe could now be found equal." This is, perhaps, somewhat highly pitched, but Mr. St. John must be allowed some gallantry when he is treating of ladies. He appears to look upon the Norman Invasion as a check to civilization. The social condition of the Saxons he pronounces as having been far superior to anything introduced by the Normans, "among whom feudalism prevailed in its most repulsive form." All virtue, however, did not go out with the Saxon, whom we suspect of being not altogether so excellent a gentleman as Mr. St. John takes him to be. Whatever be the fact, on this matter we may rest satisfied that the amalgamation of races produced one of the most energetic, persevering, valiant and self-reliant, yet modest, people on the earth. If the few pure Celts whom we occasionally encounter are to be taken as excellent samples of the original race, the latter were a stunted, low-browed, pig-eyed, snub-nosed, obstinate, yet hearty race. Where they did not take to the rocks, but remained on the pasture-lands, went into towns with the Romans, married and intermarried, and left sons and daughters to do the same with the Saxons, as those did with the fair-haired Danes, and the descendants of these again with other Saxons whose daughters and widows, when sires and husbands had fallen before or been enslaved by the Norman, mated with the new comers,—the issue of all was a race whom the world cannot excel—in men for honest-heartedness and valour, in women for purity of mind, gentleness, virtue and beauty. "Thank God, if you will," said the late Dominican Preacher, Lacordaire, to his congregation,—"thank God that you have been baptized; but certainly thank Him that you are baptized Frenchmen!" Let us thank God that we are what He has made us by the Conquests here narrated—British-Roman-Saxon-Norman, in sum "English," neither courting the favour nor fearing the hostility of any would-be invader, —be he "baptized" or otherwise.

*Codex Zacynthius.* *Æ. Greek Palimpsest Fragments of the Gospel of St. Luke obtained in the Island of Zante by the late General Colin Macaulay, and now in the Library of the British and Foreign Bible Society. Deciphered, Transcribed and Edited by Samuel Prideaux Tregelles, LL.D. (Bagster & Sons.)*

AMONG the scholars of this country there is no one to whom we are so much indebted as to Dr. Tregelles for his indefatigable labours in the textual criticism of the New Testament. On the Continent even he has no rival in this respect, with the single exception of Tischendorf. Between them they have collated or re-collated almost every known early MS. of the New Testament or its parts; not working together, but independently of each other, though occasionally communicating on the

subject of their labours. Of the two, certainly Tischendorf has done the more in transcribing and publishing texts of ancient MSS. He has also discovered many himself, the most important of which, named the 'Codex Sinaiticus,' is now on the eve of publication at the expense of the Russian Government. Dr. Tregelles's labour has been more that of collation; but in this he has not confined himself to the Greek text. He has examined all the ancient versions of the New Testament and all the passages quoted in the Ante-Nicene Fathers, and has sought to demonstrate the value of authorities by comparative criticism. His first published work of great importance was a critical edition of the Book of Revelation in Greek and English, published in 1844: the object of which was to put the reader in possession of some of the results of criticism in connexion with that book, the Greek text of which was revised entirely upon ancient evidence. In 1848, he put forth the Prospectus of a new edition of the entire New Testament, the text to be based upon a collation of the most ancient MSS., and upon that work he has been sedulously engaged ever since. The first portion of it, containing Matthew and Mark, was delivered to subscribers in 1857, and the second, containing the other two Gospels, has been just completed. We are sorry to hear that ill health is likely to interfere, for a while, at least, with the progress of the remainder. In the interval between 1844 and 1861 Dr. Tregelles has published many other works well known to Biblical scholars, and has also re-written an entire Part of the volume on the New Testament in the last edition of Horne's 'Introduction,' namely, that which treats of the textual criticism and study of the New Testament, besides carefully editing and revising the other two parts.

Although so many years of Dr. Tregelles's life have been occupied in collation, there being few known and accessible MSS. which he has not subjected to that process, the present 'Codex' is the only one of which he has published the complete text. It comes before us in a handsome quarto volume, printed from the types cast for the fac-simile of the famous Alexandrine MS., edited many years ago by Mr. Baber, of the British Museum, which types have been liberally lent for the purpose by the Museum Trustees, through the intervention mainly of Dr. Cureton. Dr. Cureton, who has himself edited an ancient Syriac version of the Gospels from the Nitrian MSS. in the British Museum, besides giving us the genuine text of St. Ignatius and other ancient Fathers from the same sources, naturally feels a strong interest in all persons engaged in kindred pursuits; and the present is only another instance of the benefit which scholars derive from his appointment as Royal Trustee. The first intimation that Dr. Tregelles received of the existence of the 'Codex Zacynthius' was in a letter from Dr. De Lagarde, of Berlin, on the 11th of August, 1858, who had been shown it a few years previously by Mr. Knolle, one of the Secretaries of the Bible Society, but was not allowed to carry it with him out of the country for collation. Dr. Tregelles then inspected it, and found it to be a *Palimpsest* or *Codex Rescriptus*, on vellum, of a great portion of the Gospel of St. Luke, accompanied by a Catena. A *Palimpsest* MS., we may observe for the benefit of the uninitiated, is one which has been obliterated or partially obliterated by scraping the vellum (whence the word *ταλιμψεστον*, from *πάλιν*, again, and *ψάω*, to rub or scrape), so as to admit of its being written upon again—a process that was frequently had recourse to in times when the

materials for writing were scarce. But in the course of centuries the earlier writing reappears in a greater or less degree, so that it may be deciphered with minute attention, or with the aid of a chemical application. And in this way many valuable fragments of antiquity have been discovered by Cardinal Mai and others: such as the Epistles of St. Paul in the Gothic version of Ulpianus, the Institutes of Gaius, Cicero 'De Republica,' and more recently the fragments of Homer edited by Dr. Cureton. The Greek *Palimpsests* are generally written in the large Uncial letters, and such is the case in the MS. before us, which, at first sight, inclined Dr. Tregelles to assign to it as early a date as the sixth century. The text of St. Luke, which is in round, full and well-formed Uncial letters, has quite this early appearance, but then the Catena with which it is accompanied has the round letters so cramped as to appear to belong to the eighth century. Dr. Tregelles takes it for granted that the texts of the Gospel and of the Catena were both written by the same hand; but with due submission, may it not be possible that the former is of the sixth century, and the latter of the eighth? In the fac-simile here given of one page of the MS. we see nothing that need hinder us from arriving at such a conclusion. The later writing, which was intended to supersede the original MS., consists of an *Evangelisterium* or *Lectionary* from the Four Gospels, and from its style of execution appears to belong to the thirteenth century.

Such is a brief description of this MS., which was obtained in the Island of Zante, in the year 1820, from Prince Antony Comuto, by the late General Colin Macaulay, who, in the following year, presented it to the Library of the British and Foreign Bible Society. General Macaulay was the brother of the late Zachary Macaulay, and consequently uncle of the historian. Of Prince Comuto we have very little information, except that he was a pious elderly man at the time when General Macaulay visited Zante, and that he bore a part in some discussions with respect to the value of the Bible Society's Modern Greek version of the New Testament. It would be interesting to know how or where he obtained this MS.; but the time has now gone by for instituting any inquiries upon the subject. "But," says Dr. Tregelles, "while the history of the MS. before it passed into the hands of Prince Comuto is buried in obscurity, it is, at least, worthy of note that this is the only Greek New Testament MS. which seems to have come to us from Greece itself; Egypt, Constantinople and Mount Athos having been, it seems, the ordinary localities from which our libraries in Western Europe have been furnished with these precious documents."

Dr. Tregelles, following the usual custom of giving a notation to the MSS. of the New Testament, according to the letters of the alphabet, has designated the 'Codex Zacynthius' by the letter *Ξ*, that being the first convenient letter hitherto unappropriated. Whatever may be its date, certainly not later than the eighth century, he claims for it a high importance from the character of its readings, which throughout exhibit a strong affinity to those of the "very best codices." It is also the oldest Greek Codex, accompanied by a Catena, with which we are acquainted, and "is the only Uncial *Palimpsest* of the Greek Testament yet described of which the later writing is also Biblical." In the Catena nine ecclesiastical writers are cited by name, at the head of the pages, as authors of the extracts, viz., "The Holy John (Chrysostom), Bishop of Constantinople," "Origen," "Eusebius," "Iсидore,"

"Presbyter, of Pelusium," "Victor, Presbyter," "The Holy Basil," "The Holy Cyril," "The Holy Titus," and "The Holy Severus, Archbishop of Antioch." With respect to the last-mentioned, Dr. Tregelles notices a curious fact. Severus was a Monophysite, and in this Catena he is quoted five times, which would indicate on the part of the author or scribe an adhesion to the Monophysite teaching, but in the MS. before us the name of Severus has been carefully deleted. "This erasure of the name of Severus," says Dr. Tregelles, "is worthy of notice; for whatever be the date of the MS. this alteration seems to have been made by some one who stood in fear of the Edict of Justinian, against all who possessed or transcribed the writings of Severus. . . . The penalty against any one who dared to transcribe them was the loss of his right hand." Now if we knew how long this Edict of Justinian, passed in the year 536, remained in force, it might help us to determine the date of the present MS. But there is scarcely any means of ascertaining this fact in Byzantine history; failing which, "it is worthy of inquiry," as suggested by Dr. Tregelles, "whether the MS. *Ξ* may not have been really written before the Synod of the year 536, and whether the erasure of the name of Severus did not take place in consequence."

*The City of the Saints; and Across the Rocky Mountains to California.* By Richard F. Burton. (Longman & Co.)

HAVING visited Memphis, Benares, Jerusalem, Rome, Mecca, the New Jerusalem of the distant West had to be added to the number. It shows the growing interest in the Saints and their ways, that two books so good as those of M. Remy and Capt. Burton should appear in England within a few months. Capt. Burton is one of the best travellers we have. One would like him better if he had a little more faith and a little less credulity. It is surely possible to mix with the Belooches, to be chased for one's life by the Somalis, and to treat an Indian of the West to a glass of whiskey, without losing faith in humanity. It would do all London good to watch him as he packs up his kit,—so simple, so real, so jolly is he. One India-rubber blanket, he tells us, pierced in the centre for a poncho, and serving in an emergency for a carpet bag; a buffalo robe, a coat, two revolvers and a bowie-knife served "to defy the dangerous 'bunks' of the stations." No doubt he grumbles now and then, in no unmistakeable manner, as belongs to his nation all the world over, but there is always an occasion when he complains, which cannot always be affirmed of John Bull. His commendation is as hearty as his disapproval. No one requires to be told that he is a great linguist, who is perpetually astonishing his reader by quoting stray scraps of Hindustani or Arabic, Hebrew or Persian, Latin or French, German or Italian, or that he could read off by head-mark the nationality of every inhabitant of the globe as readily as most of us could an American Indian. Though "not spoiled by books," as Randolph said of Johnson, he seems to know a great deal more of them than any of his readers is likely to carry away. There is no end to his "quips and cranks and wanton wiles"; his good humour and fun seem positively inexhaustible. He hugs reality like a bride. If one would see him in his element, he must look at him face to face with a wild Dakota of the Rocks, a hundred miles from any human abode, rather than among the half-civilized inhabitants of Great Salt Lake City. One

cannot help feeling that the description of his journey over the Rocky Mountains from east to west exceeds in interest by a great degree his sojourn among the Mormons. He seems as if he had been so long "among the savage men" that he can describe them alone with interest.

When the party of which Capt. Burton formed one were some nine days on their journey from St. Louis to the New Jerusalem, they encountered a train of Mormon wagons slowly wending their way under the "captaincy" of Brigham Young, a nephew of the Mormon Pope, towards the Promised Land. It was impossible to mistake the nationality of the emigrants,—"British-English" was written, he tells us, "in capital letters upon the white eyelashes and tow-coloured curls of the children, and upon the sandy-brown hair and staring eyes, heavy bodies and ample extremities, of the adults." When he entered the colony on the 26th of August, 1860, after a journey over the Rocky Mountains of 19 days, the same thing struck him regarding the whole territory. The modified English appearance of the colony as exhibited in the prodigious number of white-headed children is frequently referred to in this book, and from unmistakeable statistics this shrewd guess is amply borne out.

The traveller confesses to a feeling of sadness, such as is apt to haunt the pleasure-seeker on entering a new place, on his arrival at Great Salt Lake City. The reader, likewise, will soon have to confess to a kindred emotion as he trudges patiently the dirty roads of the Holy City. In the summer visit which M. Remy paid to it, everything was dry and clean; but the winter rains break up the roads or streets, and render them next to impassable. Here is Capt. Burton's description of the houses of the Saints, which, we must say, possesses much more verisimilitude than the sunny picture of the Frenchman:—

"The houses are almost all of one pattern—a barn shape, with wings and lean-to's, generally facing, sometimes turned endways, to the street, which gives a suburban look to the settlement; and the diminutive casements show that window-glass is not yet made in the Valley. In the best abodes the adobe rests upon a few courses of sandstone, which prevent undermining by water or ground-damp, and it must always be protected by a coping from the rain and snow. The poorer are small, low and hut-like; others are long, single-storyed buildings, somewhat like stables, with many entrances. The best houses resemble East Indian bungalows, with flat roofs, and low shady verandas, well trellised, and supported by posts or pillars. All are provided with chimneys, and substantial doors to keep out the piercing cold. The offices are always placed, for hygienic reasons, outside; and some have a story and a half—the latter intended for lumber and other stores. I looked in vain for the out-house harems, in which certain romancers concerning things Mormon had informed me that wives are kept, like any other stock. I presently found this but one of a multitude of delusions."

The latter portion of this statement must be received with caution, contrary as it is to all the anti-Mormon writers who have visited the settlement. Capt. Burton, no doubt, is out of sight the most accomplished traveller who has ever set foot in the Great Salt Lake City: one is forced to own this before he has been long in his company. He is constantly comparing the results of his past travels in Asia and Africa with the scenes which are passing before him. But a danger arises from this consciousness of superiority, and this very reputation is apt to beget in an observer a disposition to see things precisely the reverse of every other body. In

the course of his remarks Capt. Burton has occasion often to differ from, seldom to agree with, any previous traveller whatever. From novelists to natural historians, all share alike. Yet he candidly confesses that "no Gentile can expect to see anything but the superficies" of Mormonism, or of any other religion into which he would penetrate from without. Why did not Capt. Burton, so facile in creeds, assume the Mormon garb, as he did that of the Eastern Dervish, when he penetrated to Mecca? This is a dangerous experiment, and for one to risk it more than once in a lifetime, might be attended with danger. Elder Stenhouse, a Scot by birth, went round the City and showed him the "lions." The Elder told him that most of the new arrivals "expect to be at the top of the tree at once, and they find themselves in the wrong box; no man gets on here by pushing; he begins at the lowest seat; a new hand is not trusted; he is first sent on a mission, then married, and then allowed to rise higher if he shows himself useful."

The energy and secrecy of the police force in Utah city is somewhat remarkable. Some thirty of a police staff, presided over by one Sharp, a Scotsman by birth, keep this great straggling town in as perfect order as any lone plain in all America. Two notorious horse-stealers were sauntering idly home one fine evening through its quiet streets when suddenly, as if launched by the hand of fate, "a bullet placed accurately under the heart-arm" of each sent both of them into the dark land in an instant. Nobody knew who did it, and nobody cared to inquire; but it was rumoured by the Gentiles to be the work of Brigham Young and his myrmidons. No murder was committed among the Saints during the twenty-five days' stay of Capt. Burton; while in Carson City, which he denominates Christian, there were no less than *three* in as many days. The "Danite Band," otherwise called the "Daughters of Gideon," the "Destroying Angels," the "Devils," or "Death Society," were organized in 1837, as assassins in the name of the Lord. This company was originally set on foot by D. W. Patten, popularly known as Capt. Fearnott, to act as avengers of blood on every Gentile or apostate Mormon whom the Saints had reason to dislike. One Ephraim Hanks is the present captain of the corps, whom Burton describes as a rough, cordial man, "frank as a bear-hunter," and with nothing of that infernal bloodthirstiness for which he popularly gets credit. Yet the band which he commands, by their secrecy, mystery and decision, are well calculated to inspire terror in every Gentile breast. However, the Mormons all aver that the existence of the Danites, like that of the spiritual wives, is altogether a Gentile illusion. The Utah Militia and the old Nauvoo Legion are still in existence. The latter, which was organized in 1840, and originally included all male Saints between the ages of sixteen and fifty, now numbers 6,000 or 8,000 men. The Utah battalion consists of 2,821 men; but in case of war it would have the assistance of some 30,000 or 40,000 Indian warriors, whom the Saints do all they can to propitiate. As an essential portion of the arrangements for maintaining order, and for affording amusement to the Saints, theatres, dancing and music play an important part. All the inhabitants of Great Salt Lake City who can afford it go periodically to a great feast, which is invariably wound up by a dance, often protracted into the morning. The finest party of the season (tickets, 2*l.* per couple), including prayers and benedictions, spread over thirteen mortal hours while Capt. Burton was there. He describes the revellers as

straggling irregularly home chanting a national hymn,—

Let the Chorus still be sung  
Long live Brother Brigham Young,  
And blessed be the Vale of Deseret—rēt—rēt;  
And blessed be the Vale of Deseret,

to the tune of 'Ole Kentucky Shore.' Prophets, apostles and bishops, all exhilarate their sacred limbs in the dance; and they point to the Singer of Israel and even to the hero of Africa as shedding a lustre on this venerable pastime by their example. Perhaps Sir E. Bulwer Lytton will be pleased to hear that his 'Lady of Lyons' excited a prodigious *furore* among the Saints of the Latter Day, and Mr. Wilkie Collins that his 'Woman in White' had lost nothing of her attractions by being transported across the salt water. The public library in Great Salt Lake City contains already about 1,000 volumes.

Capt. Burton has obviously bestowed considerable care on a portrait which he has drawn of Prophet Brigham Young; but it is far too elaborate for insertion here. In all the great essentials it corresponds with the one which was given of him in this journal in the month of June last, although in some accidental particulars the one given in the volume under notice is much more favourable. The Captain heard Brigham speak at the Bowery, and was somewhat disappointed with the Prophet. His Holiness said he would dance like a Shaker, and, suiting the action to the word, gave an exceedingly comical imitation of the flings of the descendants of Ann Lee. This little touch of buffoonery seemed to tickle the Saints immensely. Listen to the contempt Brigham pours out upon the gentler sex, in his grand, dignified way. Englishwomen, we hope, will not forget that the Prophet simply speaks of *Mormon* ladies. "If I did not consider myself competent," he says, "to transact business without asking my wife, or any other woman's counsel, I think I ought to let *that* business alone." Verily, this must be a great one! The milk of human kindness must be quite dried up in that arid Utah territory. And yet, strange to say, this Moslem of the West takes to his bosom some seventeen or thirty-six—for accounts differ—of those weak creatures on whom he pours so much scorn, and has a family of considerably over seventy members. Is the difference great between the Seraglio of Constantinople and the Bee-house of Utah? Young's second man, Kimball, a rough-and-ready Boanerges, who talks much more noise than he does of sense, is accused by the Gentiles of occasionally being very indelicate, and of sometimes alluding to his young wives as his "little heifers." Though the Temple of the Lord is merely represented by a hole in the ground, Brigham, his prophet, rejoices in his Palaces and Kanyons, his Bee-houses and Saw-mills. The gateway of the Pope's palatial residence is surmounted by a plaster group, consisting of a huge vulturine eagle, perched, with wings outspread, neck bent, as if snuffing the carion from afar, and talons clinging to a yellow beehive. All this noise about bees is merely emblematical, as there is not an insect of the kind in the territory. Deseret, it is said, signifies the "land of the honey-bee." Brigham, still mindful of number one, like the Imam of Muscat, is the chief merchant of the place, and his possessions value upwards of 50,000*l.*, a prodigious sum for a Rocky Mountaineer. We were prepared to take most of Capt. Burton's statements respecting Brigham *cum grano salis* until he told us that the Prophet's "favourite food is baked potatoes and butter-milk, and his drink water." A practical cause, for which he had been looking, now

presented itself, why there were so few Irish among the Saints. Depend upon it, if Patrick is aware of the food relished by His Holiness, he will think twice before leaving the Green Isle. The Captain winds up his somewhat flattering portraiture of His Holiness in these words:—"The arts by which he rules the heterogeneous mass of conflicting elements are indomitable will, profound secrecy and uncommon astuteness."

The projected Temple, a pile of prodigious size, and with which all who merely saw the outside of M. Remy's book will be familiar, unlike the sacred edifice of Nauvoo, is of human design, and consists of a syncretism of Greek and Roman, Gothic and Moorish styles, emblematic, no doubt, of the professed eclecticism of the faith which is to raise it. Joseph Smith said in 1843, that every system had a "little truth mixed with error," which, of course, it is the duty of the pure Mormon industriously to sift out of divine knowledge. Yet, strange to say, in the face of all this professed charity, no negro is admitted within the pale of the Mormon Church, while its adherents stoutly allege that there is no salvation out of it. Yet slavery is legalized in Utah solely, we are told, to induce the Saints to buy negro children who have been abandoned by their parents. According to the census taken in 1860 by a Gentile, General Burr, the negro slaves numbered twenty-nine in Great Salt Lake City. Liberty and slavery, professed eclecticism and real exclusiveness, freedom of judgment, and yet absolute intolerance, co-exist in this young Mecca of the West. There are about 9,000 Gentiles in Utah, of whom some 300 are merchants, who as soon as they have made from 120*l.* to 600*l.* per cent. on capital are obliged to decamp, so overwhelming is the Mormon pressure from without.

In 1859, M. Remy estimated the number of Mormons in Utah at 80,000, and throughout the world at 180,000. But the last official census, taken by a United States official, makes the Saints in Utah little more than half that number. The Saints, no doubt, grumbled prodigiously over the 40,266 as the grand total, and alleged, in the loudest manner, that 90 or 100,000 would have been nearer the figure.

Of the young Mormons, regarding whose character the most flattering pictures have not been drawn, Capt. Burton speaks rather dubiously, but nevertheless approvingly. Unlike their parents, unaccustomed and disinclined to severe toil, their constitutional indolence, induced, no doubt, by the climate, strikes every visitant to the Great Salt Lake City. "Pleasurable physical exertion" is all they care for. At fifteen a boy can use a whip, brandish an axe, or wield a hoe; but he does not take quite so readily to the plough. He sits a bare-backed horse like a Centaur, handles his bowie-knife skilfully, never misses a mark with his revolver, and on the sly can "punish" half a bottle of raw whiskey without winking. This is the perfection of physical training, according to Capt. Burton; though he says drily that he would not commend it to the youths of London or Paris. One would say

The condition of the Mormon women is a topic of ever-increasing interest. Girls hardly ever remain single past sixteen, and they pity that community, such as England, where women cannot marry until thirty. If a Mormon woman marry a Gentile, as Mrs. Joseph Smith did, she is instantly cut off from Mormon society. The Mormon apostles have bribed their women with glowing pictures of paradise,

and they have subjugated them with threats of annihilation. But, in truth, the great majority of these poor creatures would, we fear, prefer being the fiftieth "sealing" of Dives, to being the single drudge of Lazarus. Now that polygamy is an express command from on high, no Saint, unless he be at heart still a sinner, will dream of violating it. The first wife has the preference in Utah, as all over the world where polygamy is practised; she is queen over the rest of the sisters, both in this world and in the next. Rivalry, jealousy, envy, malice, spite, hatred, may exist in Utah, but Capt. Burton was too gallant a gentleman to notice them, or indicate that they existed. All that he cares to notice is the fact of Bossuet and some of the reformers countenancing polygamy, and the present Bishop of Natal defending it in his diocese "on the ground of religion and humanity." Of the three forms that unite the sexes, polygamy increases, monogamy balances, and polyandry diminishes progeny. As was acutely guessed long ago by Montesquieu and Bruce, the former custom has lately been proved by the statisticians to give a preponderance of female births, while the latter acts in the inverse order, and produces an advantage in favour of males. Both of these propositions have now been abundantly established. That polygamy, as in Utah, always produces a large preponderance of females, and that polyandry, or the union of one woman with many men, as in many parts of India, always produces a preponderance of males, are two statements, particularly the latter one, that the "statists" must take under their especial protection. Into the arguments, religious, physiological, social and economic, which the Saints are accustomed to advance in favour of polygamy, we cannot now enter. About four-fifths of the population of the world are said to be polygamists.

'The City of the Saints' is as eminently human a book as we have perused for a long while. It is full of humour, laughter and good sense, but, as we said before, the Desert is the author's natural home.

#### OUR LIBRARY TABLE.

*Tiny Tadpole, and other Tales.* By Frances Freeing Broderip. With Illustrations by her Brother, Thomas Hood. (Griffith & Farran.)—The author of 'Funny Fables for Little Folks' steadily improves as she continues her literary labours. Of all the children's books put forth as yet by publishers, in readiness for the approaching Christmas sale, this little volume is the best we have seen. Most tragic is the fate of Tiny Tadpole, who gives the title to the volume, in which her folly and destruction are recorded. "Mother," said Tiny Tadpole, "when shall I get bigger? When shall I be a full-grown frog?"—"Have patience," answered the frog mamma, a venerable being. But Tiny cannot have patience. Those who wish to know the terrible end of this foolish little Tiny, disengaged with a childhood free from care, must buy Mrs. Broderip's book. The best story of the collection, however, is that of "The Gilt Pin." The "Gilt Pin," simply because she looks like real gold, and lies in the upper tray of the jewel-case, gets the most preposterous and stuck-up notions of her own value and dignity. She brags about her grand acquaintances—the Brooch and the Bracelet, the Gold Chains and the Precious Stones,—and sneers at the Bodkin, for spending all her days in low life. Miss Bodkin retorts, "I dare say you may like the show and appearance, but I would rather be a plain honest bodkin, and do my daily work in my own fashion, than be a gilt trifle like you. Why, with all your smart looks, you are sure to get dirty and discoloured soon, and then you'll be thrown into the fire." But a more ignominious death than that of being burnt punishes Miss Gilt Pin. The foolish thing, unable to "take to her work well," slips out of the shawl, which it

was her appointed business to keep securely fastened, and falls upon the muddy pavement, when she is instantly trodden upon and destroyed. "Ah, well, neare mind!" says the lady's maid, "it was only vun poor gilted peen. Ce n'est rien." Long after the Gilt Pin has been thus disposed of, the honest, industrious Bodkin goes on working, and doing lots of good in the world, like her grandmother—

Old Mother Twitchett, who has but one eye,  
And a long tail, which she lets fly;  
And as she whips through every gap,  
She leaves a piece of her tail in the trap.

The pencil of Tom Hood the younger has done good service in illustrating his sister's humorous tales.

*Guy Rivers; or, a Boy's Struggles in the Great World.* By Alfred Elwes. With Illustrations by H. Anelay. (Griffith & Farran.)—Mr. Alfred Elwes, who is known as a writer of children's stories, sustains his reputation with the history of Guy Rivers, a poor lad who wanders up from the Weald of Kent to seek work in London, and eventually becomes a prosperous merchant. In his Preface, Mr. Alfred Elwes states that he tells his story as it was told him by "the veritable Guy Rivers, a successful London merchant." The effect of this announcement, however, is lessened to the mind of the critical reader, by the description of Guy's narrow escape from robbers, under circumstances which precluded him from consciousness of the peril in which he had been placed. As the text does not explain how the hero was subsequently informed of the danger avoided, the reader experiences an uncomfortable suspicion that either "the veritable Guy Rivers" drew on his imagination for that portion of his "veritable history," or that the author has attributed words to "the veritable Guy Rivers," which that "successful London merchant" never used. This trifling blunder excepted, 'Guy Rivers' is a capital story. Its moral tone is excellent; and boys will derive from it both pleasure and profit.

*Meadow Lea; or, the Gipsy Children. A Story founded on Fact.* By the Author of 'The Triumph of Steam.' With Illustrations by John Gilbert. (Griffith & Farran.)—The "fact" foundation of this story is so slight, that though we have burrowed after it with pick and shovel—paper-knife and spectacles—for several minutes, our search has been in vain. Of the superstructure we can speak with certainty, as being silly, romantic stuff about tent-loving gypsies and their ignorance of the sweet experiences of Divine grace. The advent of Christmas always disposes us amiably towards the caterers of literary amusement for the young; but, out of the depths of our benevolence, we cannot find a single word of commendation for 'Meadow Lea.' Its only point of interest is a misquotation. "There is no use in attempting to convert you," replied Mrs. Harcourt,

"A man convinced against his will  
Is of the same opinion still."

The pious Author of 'Meadow Lea; or, the Gipsy Children,' of course is not familiar with the profane writings of Samuel Butler; but if she refers to 'Hudibras,' Part III. Canto III. line 547, she will find—

"He that complies against his will,  
Is of his own opinion still."

Compliance and conviction are two words with widely different significations. If the author would show how a person can be convinced of the truth of a new doctrine, and at the same time believe in the old error which it corrects, the achievement would be even more wonderful than any of "the triumphs of steam."

*Live Toys; or, Anecdotes of our Four-Legged and other Pets.* By Emma Davenport. With Illustrations by Harrison Weir. (Griffith & Farran.)—As on former occasions, Miss Emma Davenport, in her present attempt to amuse children, completely achieves her object. The stories told of the Four-Legged Pets are clearly narratives of actual occurrences, and are therefore well calculated to please those little people who like their nursery tales to be "all true." Praise is due to Miss Davenport, and still greater praise to her engraver. Harrison Weir's illustrations are capital. The pictures of 'The Sparrow Hawk and the Cat,' and 'Drake, the Retriever,' will win the

applause of any child who has the full use of a pair of eyes.

*Distant Homes; or, the Graham Family in New Zealand.* By Mrs. J. E. Aylmer. With Illustrations by J. Jackson. (Griffith & Farran.)—An unexpected loss of fortune compels Mr. and Mrs. Graham, with their children, to quit England, and emigrate to New Zealand. The adventures in colonial life furnish the subjects which Mrs. Aylmer, with much good taste and knowledge of the juvenile mind, dresses up into a series of entertaining pictures. English children, who are about to migrate to the colonies, or who have relations in New Zealand, will be delighted with the history of "the Graham Family," and be enabled, by its pages, to form pleasant and sufficiently truthful conceptions of the "distant homes" inhabited by their kindred.

*Harry at School: a Story for Boys.* By Emilia Marryat (daughter of the late Capt. Marryat). With Illustrations by John Absolon. (Griffith & Farran.)—Miss Marryat, in this story, is rather over-anxious to inspire her juvenile readers with sentiments of sound morality; but though she does not altogether hold herself secure from a charge of "preaching," she will not fail to amuse little children. In Dr. Owen's school, Elton is the model boy, and Tom Lawton the wicked urchin. Harry is an impulsive, high-spirited, well-trained lad, anxious to do right, but too easily influenced by his companions for evil as well as for good. Placed between Elton and Tom Lawton, Harry finds a representative of human iniquity on his right hand, and a representative of moral excellence on his left. Of course, he fares ill or well, just in proportion as he listens to the former, or is guided by the latter. At the close of the tale, Justice awards to Elton a liberal meed of praise, and to Tom Lawton an overwhelming share of disgrace, whilst Harry comes to the conclusion that it is foolish for little boys to be naughty. This is as it should be. But Elton had no need to be priggish with his goodness. Parents who like a book of this sort may buy "Harry at School" with confidence that their money spent will bring them their money's worth.

*Montrose, and other Biographical Sketches.* (Low & Co.)—La Tour, the Acadian adventurer of the seventeenth century, Beau Brummell, Dr. Johnson, and James Graham, Marquis of Montrose, are the four celebrities who reap the advantages and disadvantages of biographical treatment in the present volume. The most ambitious and the worst executed of the four memoirs is the sketch of Montrose, about whom the author has nothing new to say. The article on Samuel Johnson contains some kindly and discerning observations on his personal character. The notice of the famous arbiter of fashion is simply a condensation of what is best in Capt. Jesse's "Life of George Brummell," commonly called Beau Brummell. The materials for the portrait of La Tour are taken from various published histories. Each of the four sketches is up to the average standard of magazine writing; but the entire volume does not contain much to recommend it. The author would have succeeded better if he had not aimed at reproducing the more striking peculiarities of Carlyle's style.

Of lectures and miscellaneous publications we have to mention Mr. Goldwin Smith's *Lectures on Modern History* (J. H. & J. Parker),—Dr. Bernays's *Syllabus of the Course of Lectures on Chemistry and Natural Philosophy* (Adlard),—*Two Lectures on the Present American War*, by Prof. Bernard (Parker),—*Poland, a Letter to the Earl of Ellenborough*, by General Count L. Zamoyski (Ridgway),—*Outside Belgravia, a Word to Mothers*, by Rebecca Raboteau (Shaw),—*The Times' Looking-glass of the Nation, a Sketch from Nature*, by A. Fitzadam (Ridgway),—*An Anti-Slavery Pamphlet*, by Otto Wenckstern (Mann Nephews),—*Speech of the Bishop of Capetown in the Supreme Court of the Colony of the Cape of Good Hope (Street)*,—*County Education, a Letter addressed to the Earl of Devon*, by the Rev. J. L. Brereton (Ridgway),—*The Thirty-Fourth Report of the Directors of James Murray's Asylum for Lunatics (Morison)*,—*The Bastile in America; or, Democratic Abolitionism*, by an Eye-Witness (Hardwicke),—*Mis-expenditure*, by W. Cham-

bers, being No. IV. of "Chambers's Social Science Tracts" (Chambers),—and Sir J. K. Shuttleworth's Letter to Lord Granville on the *Revised Code of Regulations contained in the Minute of the Committee of Council on Education* (Smith, Elder & Co.).

#### LIST OF NEW BOOKS.

About's Round of Wrong, 12mo. 1/- swd.  
Alford's Gold-Seekers, illust. fo. 8vo. 3/- cl.  
Alford's Indian Chief, illust. fo. 8vo. 3/- cl.  
Alford's Old Testament Dispersions Compared, 2nd ed. cl.  
Alison's Lord Campbell and Sir Charles Stewart, 3 vols. 4/- cl.  
Almond's Law of Bankruptcy & Insolvency, &c., and ed. 15/- Away from Home, fo. 8vo. 2/- cl.  
Aylmer's Memoirs of a Lady in Waiting, 12mo. 1/- swd.  
Baby in the Basket; or, Daph and her Charge, 18mo. 1/- cl.  
Beever's Notes on Fields and Cattle, cr. 8vo. 8/- cl.  
Bell's English and Foreign Almanac, 1862, Vol. 2, 8vo. 9/- cl.  
Bohn's Phil. Library, "Lowndes's Bibliographer's Manual," VI. Pt. 1, 3/- Blunt's Duties of the Parish Priest, 4th ed. cr. 8vo. 7/- cl.  
Blunt's History of the Christian Church, 3rd series, cr. 8vo. 7/- cl.  
Blunt's Plain Sermons to a Country Congregation, 3rd series, 7/- cl.  
Book of the Spirit, 12mo. 1/- cl.  
Burdett's Lady Little, 12mo. 1/- cl.  
Burlington Album, The, Piano-forte, Vocal, & Dance Music, fol. 15/-  
Casella's The Basutos: or, Twenty-three Years in South Africa, 6/-  
Cassell's Handbooks, Emergencies and Accidents, 12mo. 1/- cl.  
Casella (Dolores & Costanza, Sisters), Memoirs of, cr. 8vo. 5/- cl.  
Chambers's Edinburgh Journal, 12th series, "My Birthday Book," 1/- cl.  
Chapelle's Fashionable Dress Book, 2nd series, 1/- cl.  
Chapelle's Juvenile Vocal Album, 4to. 1/- swd.  
Chapelle's Standard Dance Music, fo. 1/- swd.  
Chapelle's Vocal Chirist's Minstrels Album, 4to. 1/- swd.  
Cleopatra's English Masters to Days of the Commonwealth, 4/- cl.  
Cottrell's Magazine, Vol. 1, 1861, 6/- cl.  
Crispin Ken, by Author of "Miriam May," new ed. 2 vols. cr. 8vo. 7/- cl.  
De Böllin's Recollections of Labrador Life, cr. 8vo. 7/- cl.  
Dicks's Life and Adventures of Robinson Crusoe, illust. 18mo. 7/- cl.  
Dicks's Works, illust. edit., "Barnaby Rudge," Vol. 2, 7/- cl.  
Exiled Family and their Restorer, Illust. 18mo. 3/- cl. gilt.  
Family Friend, Christmas Volume, 1861, cr. 8vo. 2/- cl.  
Fifty Selected Sacred Melodies, arranged by Wade, 1/- cl.  
Fitz-James's History of the Great Revolution, 3 vols. 8vo. 2/- cl.  
Goodman's Experiments in an English Sister of Mercy, fo. 8vo. 3/-  
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Hatty and Marcus, 18mo. 1/- cl.  
How's Canticles, Pointed for Chanting, with appro. Chants, 1/- swd.  
How's Twenty-four Practical Sermons, fo. 8vo. 2/- cl.  
Johnson's Life of Samuel Johnson, 12mo. 10/- cl.  
Johnson's Life, by Boswell, with Notes by Malone, new ed. 8vo. 5/- cl.  
Johnson's General Outline of the Animal Kingdom, 3rd ed. 8vo. 3/- cl.  
Journal of Horticulture, conducted by Johnson & Hogg, Vol. 1, 8/- cl.  
Lady's Guide to the Ordering of her Household & Domestic Table, 10/- cl.  
Lamb's Tales of the English Nation, 1861, 1/- cl.  
Lawson's Dr. Life & Times, by Rev. S. Macaulay, cr. 8vo. 7/- cl.  
Lawson's Adventures of Tufundjio & his Elfin Company, illust. 8vo. 3/- cl.  
Lib. Authors, "Mother's Wonders of Invisible World," fo. 8vo. 5/- cl.  
Linton's Novel, "Library Edit."—"Banbury," Vol. 2, fo. 8vo. 5/- cl.  
Macduff's Family Pictures, new ed. or 8vo. 2/- cl.  
Macduff's Sunsets on the Hebrew Mountains, cr. 8vo. 6/- cl.  
Maircy's Song Birds and How to Keep Them, cr. 8vo. 2/- cl.  
Maircy's Dog Pictures, new ed. cr. 8vo. 2/- cl.  
Mason's Household Library, new ed. cr. 8vo. 5/- cl.  
Mason's Class-Book of French Literature, cr. 8vo. 4/- cl.  
Mason's Poets and Prose Writers of France, cr. 8vo. 7/- cl.  
Meggie of the Pines, 18mo. 1/- cl.  
Moke and Wilmer's English Episodes, cr. 8vo. 10/- cl.  
Moxon's Family Pictures, 12mo. 1/- cl.  
Parlour Library—Part I. Rival Beauties, fo. 8vo. 2/- bds.  
Punch, Re-issue, Vol. 10, 4to. 5/- bds.  
Railway Library, "Francesca Carrara, by L. E. L.," fo. 8vo. 2/- bds.  
Robertson's Lectures on Literary & Social Topics, new ed. fo. 8vo. 5/- cl.  
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Scott's Tom Brown's School Days, new ed. cr. 8vo. 6/- cl.  
Smiles's Lives of the Engineers, Vols. I and 2, 8vo. 42/- cl.  
Smith's Comic Tales, new ed. cr. 8vo. 1/- bds.  
Smith's First Latin Dictionary, cr. 8vo. 3/- cl.  
Stroud's Collection of Physicians & Surgeons under Med. Act, I, 1/- swd.  
Strudwick's For General Practitioners, 12mo. 1/- cl.  
Thackeray's Lovel the Widower, illust. cr. 8vo. 6/- cl.  
Trollope's Framley Parsonage, new ed. cr. 8vo. 5/- cl.  
Veres and Translations, by C. S. C., fo. 8vo. 5/- cl.  
Wellington's Supplementary Despatches, ed. by his Son, Vol. 8, 20/-  
Wentworth's Lecture, its Progress, Present Condition, &c., 3/- cl.  
White and Blane, a Story of the Northern Seas, 3 vols. 31/- cl.  
Young Musicians; or, "Sweet Power of Music," fo. 8vo. 3/- cl.  
Young Painters; or, Tales of the Studio, fo. 8vo. 2/- cl.

#### NEW TESTAMENT CRITICISM.

270, Strand, Nov. 27, 1861.

MUCH interest having recently been excited in Germany by the discovery of the long-lost Codex of Reuchlin, may I claim a corner for the following translation of a letter on that subject, which I have just received from the discoverer of the Codex—the learned and well-known Prof. Delitzsch, of Erlangen:—

"The importance of the Codex does not consist so much in its high antiquity, as in the facility which it affords for controlling the Erasmian Text of the Apocalypse. Erasmus's Text is the foundation of the Textus Receptus, of Luther's translation, as well as of King James's version, and of most of the translations of the Churches which came into existence at the Reformation. Many passages, in which Erasmus misled Luther and the other translators, are now perfectly intelligible, and require rectification. Among others, the following may be quoted:—

"I. 9. 'I, John, who also am your brother.' This singular 'also' is owing to the misapprehension of a K (kappa), which is the only trace the scissors have left of the word *Κείμενον* (text), following the *Ἐγώ Ιωάννης* (I).

"xv. 3. 'Thou, King of Saints.' This 'of saints' is the Erasmian interpolation of a bad

Vulgite reading, in which the abbreviation of 'Sanctorum' is confounded with 'Seculorum.' The Codex has 'King of the Heathen.'

"xvii. 8. 'The beast that was, and is not, and yet is.' This 'and yet is'—though he is 'rests on a non-Hellenic reading fabricated by Erasmus.

"xxi. 24. 'And the nations of them which are saved,' or 'of those which are saved.' In this reading the words of the commentator, Andrew the Cappadocian, are confounded with the genuine words of the Apostle.

"The Codex is of considerable importance as regards the history of the Text of the New Testament, affords an excellent and long-wished-for opportunity for the purification of the critical apparatus, and is a striking proof of the necessity of a thorough revision of the translation of the Apocalypse. The work upon which I am engaged is not an edition of the text of the Apocalypse, as in the Codex, but a critical edition of the Commentary of Andrew, and will, no doubt, be sincerely welcomed by the countrymen of a Tregele, a Wordsworth and a Kelly, whose distinguished labours have more particularly benefited the text of the Apocalypse."

From the pen of Prof. Delitzsch an interesting exhibition of these corruptions of the text of the Apocalypse has just appeared, as a pamphlet, under the title 'Handschriftliche Funde.' D. NUTT.

#### HARAN OF THE BIBLE.

Nov. 27, 1861.

ABRAHAM, after he had been called from Ur of the Chaldees, tarried at Haran, or Harran, till his father Terah died, when he proceeded to the land of Canaan. (Gen. xi. 31, 32; Acts vii. 4.) The elder branch of the family still remained at Haran; which led to the interesting journeys thither described in the patriarchal history—first, that of Abraham's servant, to obtain a wife for Isaac (Gen. xxiv.); and next, that of Jacob, when he fled to evade the wrath of Esau. (Gen. xxvii. 10.) If Dr. Beke is correct in his surmise, that Haran is identical with Harran-el-Awamid, between the rivers of Damascus, all previous ideas of the geography of the Bible, regarding one of the earliest and most interesting events recorded therein—the emigration of Abraham from Chaldea to Canaan—will be so utterly overthrown, that I do hope you will allow me to point out at least some of the difficulties involved in the question.

It is as impossible to say positively that Harran in Mesopotamia is the Haran of the Bible, as it is that Harran-el-Awamid represents that ancient city. The mere fact of going to the one or the other will not determine the question. I have been to Harran, in Mesopotamia, and am but little the wiser; if Dr. Beke goes to Harran-el-Awamid, and discovers a cuneiform or Hebrew inscription, recording that Abraham dwelt there and his father Terah died there, the question might be set at rest; but as it is, it is simply a question of comparative amount of evidence, and of common sense as applied to that evidence. We have, in the first place, the preservation of name, as dwelt upon by the Rev. Mr. Porter and by Mr. Vaux, in Dr. Smith's 'Dictionary of Greek and Roman Geography,' and in Kitto's 'Cyclopaedia of Biblical Literature,' albeit that name was modified by the Greeks and Romans, into Karrai, Carrhae, Charran, &c.; we have the country between the two rivers, *par excellence*; we have the site of a large and important city, which Harran-el-Awamid (if, as is possible, second Haran) does not seem to have been, and in which the Sabians had a temple dedicated to Abraham; we have extensive ruins of Carrhae of old, still standing upon a vast mound of ruin belonging to primeval times, and well worthy of archaeological exploration; and, lastly, we have local tradition, which, as dwelt upon in my 'Assyria,' p. 152, still preserves the memory of the patriarch's movements, where he tarried, where he crossed the Euphrates, and how he, and his followers and herds, found a resting-place at Berea, now Aleppo. A mosque, at Urfak, still preserves the memory of Ibrahim-el-Khalil, "Abraham the beloved," (the designation of Ibrahim-el-Shami is not used, at least in that part of

the East,) and, at its foot, is a reservoir, in which, to the present day, are fish, said to be sacred to the memory of Abraham, although, no doubt, revered from quite different associations. We have, also, another patriarchal site, Serug, afterwards Batna, and where are two colossal lions of Assyrian times, in the same neighbourhood.

Against this accumulative, albeit not positive, evidence, Dr. Beke adduces that "Harran being situate where 'it is now found to be,' Jacob's flight commenced in the eastern part of the plain of Damascus." This is begging the whole question, and implies a satisfactory determination of Gilead, which Michaelis (*Mos. Recht* i. 86.) says must be situated beyond the region sketched in our maps, and somewhere about the Euphrates. That Eliezer of Damascus should be described (*Gen. xv. 3.*) as one born in Abraham's house, presents as great a difficulty in regard to Harran-el-Awamid, as to Haran in Mesopotamia. The passage quoted by Dr. Beke from *Acts vii. 2-4.* and which establishes a difference between the land of the Chaldees and Charran, might be explained by supposing that a distinction existed between Ur in the land of the Chaldees, looked upon as Urfa, and Charran, which was a city of the Sabians; or that, according to Sir Henry Rawlinson, Ur was identical with Mugayir, on the Lower Euphrates, and to which territory the term Mesopotamia was then more particularly applied. But it would by no means establish that Abraham travelled all the way from Ur to the plain of Damascus before he reached Haran. The old statement is to the effect that the patriarch went forth from Ur of the Chaldees to Haran, and not from "the land of the Chaldees" as it was put in more recent times in the *Acts*. If Abraham went from Mugayir to Haran, near Damascus, he would not have had to cross the Euphrates at all.

The idea that Haran was in Syria, and not in Mesopotamia, is not new. Harduin believed that place to be Palmyra. The Helam of 2 Sam. x. 16, has been identified with Haran as belonging to the Syrians "that were beyond the river," and *ergo*, as in Syria. Judith (ii. 14) has also been quoted as proving that Mesopotamia was, on the other hand, in Syria. This from an error, however, easily rectified. Certain it is, that Jacob is clearly described, in *Genesis xix. 1.* as proceeding on his journey to the people in the East. That was on his way to Haran. Could that have been said had he been going to the plains of Damascus? He is also said (*Gen. xxviii.*) to have been ordered to Padan-Aram, a portion of Aram Naharain, "the land of the rivers"—universally admitted, says a writer in Kitto's "Cyclopaedia," to be Mesopotamia, "with the exception only of Mr. Tilton Beke, who, in his 'Origines Biblica,' among many other paradoxical notions, maintains that 'Aram Naharain' is the territory of Damascus."

I am ready to admit that there is no positive proof in all this. It would require, indeed, far greater space than you can be expected to place at my disposal to discuss a moiety of all the points of detail that are connected with the question. But I cannot help expressing a feeling, that if Dr. Beke thinks that he can decide it by going to Harran-el-Awamid, he should also, in justice to the advocates of the opposite view, go to Harran in Mesopotamia. I feel convinced that he, as well as others, would then feel the force of local traditions which he would meet with at almost every step, and that such would have due weight with him (when combined with a fair and common sense handling of critical and comparative geography) in ultimately affecting his opinion.

W. F. AINSWORTH.

#### FRENCH SURVEY OF THE Isthmus of Darien.

66, North Cumberland Street, Dublin, Nov. 26, 1861.  
I have lately learnt with great satisfaction that several French engineers, under the direction of M. Bonardi, have made a partial exploration of the Isthmus of Darien, and are to sail for Darien again next month, to make a detailed survey of the line for a ship canal between the Atlantic and Pacific Oceans. There is thus at length a prospect of this grand project being carried into execution. The line about to be surveyed, which was discovered

by me in 1849, after several long and perilous explorations in different directions through the forests, extends from the Gulf of San Miguel on the Pacific, in a direction N.E. by E. & E. by compass, to Caledonia Harbour and Port Escoces on the Atlantic. The Gulf of San Miguel receives numerous rivers, the largest of which are the Tuyra and the Savana, which unite together just before falling into it. The Savana is navigable for the largest ships up to the confluence of the Lara with it, that is, for 14 miles towards the Atlantic. From the confluence of the Lara with the Savana, at which point the future canal will commence, the line extends to the Chuquanaqua, a distance of 12 miles. From the Chuquanaqua the line follows the bed of the Sucubti, one of its tributaries, up to the confluence of the Asmati with the Sucubti, a distance of 9 miles; and then continues along the bed of the same river Sucubti to a point 9 miles higher up. From that point to the Atlantic the distance is 6 miles. The whole length of the projected canal will therefore be 35 nautical, or nearly 41 English miles.

After my first explorations in 1849, for which previous travels in the interior of British Guiana (Demerara, Essequibo, &c.), Spanish Guiana (Venezuela), and many other forest countries in both hemispheres had well qualified me, I made subsequent voyages to and explorations in Darien in 1850, 1851, and 1852, alone, and at my own expense. I then proceeded to Bogota, the capital of New Granada, where I applied to the Congress, who passed a law, granting a privilege for cutting the canal, together with a concession of all the lands necessary, and of 200,000 acres in addition, to Edward Cullen, Charles Fox, John Henderson, and Thomas Brassey. The above law received the *exequatur* of José Hilario Lopez, the President, and of José Maria Plata, the Secretary for Foreign Affairs, on the 1st of June, 1852.

Soon after my return to London with the concession, the Atlantic and Pacific Junction Company was formed with the object of carrying the project into execution. On the 29th of March, 1853, the Emperor Napoleon gave an audience to a deputation of fifteen, consisting of Sir Charles Fox, Mr. Brassey, several of the directors of the company, and myself, invited us to dine with him at the Tuilleries, and declared his determination to cut the canal, if it were practicable.

On the 17th of December, 1853, Mr. Lionel Gisborne, Messrs. Forde, Bennett, Devenish, Armstrong, and Bond, the company's engineers, and myself, sailed from Southampton in the West India mail steamer, Orinoco, for St. Thomas, whence the assistant engineers proceeded to Navy Bay and Panama, and thence to the Gulf of San Miguel and the river Savana, to survey the line from the Pacific towards the Atlantic side; whilst Mr. Gisborne and myself proceeded to Jamaica, in the Teviot, and thence, in H.M.S. *Espiègle*, to Caledonia Harbour, where we arrived on the 21st of January, 1854. In February and March, 1854, H.M.S. *Espiègle*, Commander Hancock, H.M.S. *Devastation*, Commander De Horsey, the French war-steamer, *Chimère* (*avis*), Capt. Jaurisquiberry, and the United States sloop of war, *Cyane*, Capt. Hollins, lay at anchor in Caledonia Harbour; and H.M. steamer *Virago*, Commander Marshall, lay in the Savana River, with the object of affording assistance to the engineers. At the same time H.M. surveying ship *Scorpion*, Commander Parsons, was engaged in surveying the Atlantic harbours and coast for the Hydrographic Office. It may be necessary to state that no British, French, or American man-of-war had ever before anchored either in Caledonia Harbour or in the Savana River. During the above two months the line, from the Pacific to the point on the Sucubti, mentioned above as being 6 miles distant from the Atlantic, was surveyed by the assistant engineers, and found, so far, to present every facility for the excavation of a canal. But, of the 6 miles not surveyed, Mr. Gisborne, after a most cursory, hurried and imperfect reconnaissance in a wrong direction, reported that 3 miles would require to be tunnelled, although he admitted, in the same Report, that "his examination of the country was by no means complete." Upon this, the company,

deeming the presumed necessity for a tunnel a formidable obstacle, immediately dissolved, returning the shareholders the amounts of their deposits without any deduction.

Five months afterwards, however, the Admiralty published the 'Survey of Caledonia Harbour and Port Escoces,' by Commander Parsons, of H.M. surveying ship *Scorpion*, in which a wide and low valley is plainly laid down immediately to the north-west of the mountain, which, according to Mr. Gisborne's Report, would render a tunnel necessary. The existence of that valley, which is marked in Parsons's 'Survey,' precisely in the position assigned to it by me four years before the Expedition went out, completely obviates the necessity for a tunnel. I repeatedly offered to guide Mr. Gisborne to it, and had accompanied the Expedition for that purpose; but that gentleman was actuated by so strong a desire to find out a valley for himself, and to mark out a line in a direction different from that indicated by me, that he not only refused me permission to accompany him, but gave directions that I was not to be allowed to leave the ship; so that I was actually a prisoner on board the *Espiègle* whilst Mr. Gisborne was "botching" my project. Having failed in his rambling and ill-directed attempts to find a valley between the range of mountains which runs parallel to the coast, Mr. Gisborne hastily concluded his surveying operations on the 29th of March," and returned to London with his celebrated Report about the tunnel, which threw complete discredit on my statements. Fortunately for me, however, the Survey made by that distinguished officer, Commander Parsons, completely stultifies Mr. Gisborne's Report, and confirms the veracity and accuracy of my original statements as to the existence of the valley.

In 1857 the Emperor Napoleon carefully examined the maps, plans and documents which I submitted to him, and referred the question to a Commission of Engineers of the Corps Impérial des Ponts et Chaussées. The Report drawn up by that Commission, and presented to the Emperor by Count Walewski, was decidedly in favour of the practicability of the canal without a tunnel.

In 1859 I went again to Bogota, and on my return to Paris I had the honour, on the 30th of October, of a third audience with the Emperor, who declared his decided conviction of the feasibility of the canal, saying, that he could see no difficulty in it, and expressed his determination to cut it. I hope that the Expedition about to sail, the sending out of which may be considered as the first step towards the carrying out of His Majesty's determination, may conduct its operations in a scientific manner, and avoid the errors which proved fatal to the success of the Expedition of 1854.

E. CULLEN, M.D., M.R.C.S.E.

#### NOTES ON THE HISTORY OF PERSPECTIVE.

(No. VI.)

November 25, 1861.

Brook Taylor (died 1731, aged 46) was a Sieur—we call it a Squire—as well as Desargues: but not so easily disgusted by opposition. His name is a household word with mathematicians; of whom those who attend to biography would be interested to know whether the *gens* of Taylor of Bifrons still exists, and in what relation the present head stands to Taylor of Taylor's Theorem. I think I have heard that the late Sir Herbert Taylor was of this race. Taylor left a daughter, whose son, Sir William Young, printed an account of his ancestors in 1793 for private distribution. As Sir W. Y. was not an entire worshipper of his foregoers, but gave a dash of satire to their weak points, we may probably trust his account when he says that Taylor's early paintings do not need the allowance made for amateurs, but will bear to be judged as the works of an artist. He was also an excellent musician, and a fine—we now say accomplished—gentleman.

I cannot give any full account of the previous history of Perspective in England: nor does it fall within my plan to do so, as no originators can be named, no ordinators of specious figments, as Viatore said. I find that the *Practical Perspective*

of Joseph Moxon (London, folio, 1670) comes between a translation of Serlio in 1611, and a reprint with translation of Pozzo in 1707: and I suspect that this is the epitome of the most important facts previous to the publications of Taylor. John James's edition of Pozzo is a splendid specimen both of typography and engraving. All that has any relation to the subject in the 'Catalogue of the most vendible books in England,' 1658, which has been attributed, with little reason, to Thomas Guy, may be seen in the following extract, of which I leave the spelling uncorrected:—

"Shinerii Ars delineandi—Fundamentum Opticum. Vignola, the Compleat Architect . . . English, 8vo. The same Latin, folio. The following works of Architecture, all folio: Parralle de Architecture; Vitruvius; Sebastian Shirley [Serlio]; Hans Blooms. S. Colloms; And. Poladio; Albert Duer; Ving boon."

Joseph Moxon (born 1625), author of more than a dozen creditable works, was an original, as any one may see, if not with half an eye, at least with two-thirds, for he always spells the word *eye* without the second *e*: and he managed to make the printer follow him. He says that nothing but the translation of Serlio had been published in England. His book is an excellent performance on the basis of the points of sight and distance; with various curiosities. His title is as follows:—

"Practical Perspective; or Perspective made easie. Teaching, By the Opticks, How to Delineate all Bodies, Buildings, or Landships, &c. By the Catoptricks, How to Delineate confused Appearances, so as when seen in a Mirror a Pollish Body of any intended shape, the reflection shall shew a Designe. By the Dioptricks, How to draw parts of many Figures into one, when seen through a Glass or Cristal cut into many Faces. Usefull for all Painters, Engravers, Architects, &c. and all others that are any waies inclined to Speculatory Ingenuity. By Joseph Moxon, Hydrographer to the King's most Excellent Majesty. London: Printed by Joseph Moxon, and sold at his shop in Russell Street, at the sign of Atlas. 1670."

The last treatise before Taylor was that of Humphry Ditton in 1712, a small work. Ditton, anything in Swift to the contrary notwithstanding, was an able man: but though he could quote Vitruvius and Tzetzes as to ancient points, he mentions no modern except Pozzo. And he demands calculation from the draughtsman, on certain occasions: one of our time would stare at being asked to find a point on the picture by help of a square root.

It is important to remember that Taylor published two different works; not two editions of one work. To enable the reader to know which he possesses, I give the full titles of both:—

1. Linear Perspective: or a new method of representing justly all manner of objects as they appear to the eye in all situations. A work necessary for Painters, Architects, &c. to judge of, and regulate designs by. By Brook Taylor, LLD. and R.S.S. London: Printed for R. Knaplock at the Bishop's Head in St. Paul's Churchyard. MDCCXV. (8vo. pp iv + 42, plates 18.) 2. New Principles of Linear Perspective: or the art of designing on a plane the representations of all sorts of objects, in a more general and simple method than has been done before. By Brook Taylor, LLD. and R.S.S. London: Printed for R. Knaplock at the Bishop's Head in St. Paul's Churchyard. MDCCXIX. (8vo. pp xvi + 70, plates 13.)"

Colson reprinted the second work in 1749, and called it the *third* edition. Hachette mentions a French translation of 1757, which I have never seen. It is often thought that Joshua Kirby's work is a reprint of Taylor's, because its title is 'Dr. Brook Taylor's Method of Perspective': this, as the author says, is "out of gratitude"; I suspect Taylor would not have thanked him.

What reading Taylor had on the subject cannot easily be gathered, except as it may be surmised from his general character. He names no man alive or dead except Newton as to light and colours; and the only taste of foreign in the whole book is the information that the Italians call light and shadow by the name of *Chiaroscuro*. In one and the same year, 1715, he produced the book on Perspective and the famous *Methodus Incrementorum*, which contains his theorem. He was then but thirty years old. I take it to be exceedingly probable that Taylor never troubled himself to read on the subject, to any extent which can by stretch of fancy be called erudition. An artist from early youth, he had of course become possessed of some rules; and rules, in a mind like his, generate principles. Possibly, when he came to read, he found it easier to go on with the velocity acquired than to wait for his author's propul-

sion. The exceeding newness and freshness of his combinations lend force to this supposition.

Taylor did nothing after 1721; those who look at Sir W. Young's account, or at the *Penny Cyclopaedia*, will see the reason of this cessation, and one of the probable causes of his early death. There is, at this distance of time, something grotesque in a name which, even as it is, must be repeated in every language to which civilization finds its way, being deprived of its growth because the owner married a wife, whose fortune his father did not think duly proportioned to the measure of Kentish importance which the husband was one day to inherit.

It is very commonly said that Taylor was the first who conceived the idea of vanishing points out of the horizontal line. This, as we have seen, is not true. Many, I dare say, have thought that he was the first who divided every line whatsoever in a given ratio perspective: this also is not true. But no one that I know of has given him what, so far as I can make out, is peculiarly his: the conception and use of the *vanishing line*, which stands to parallel planes in the same relation in which a vanishing point stands to parallel lines. Until contradicted by evidence, I shall hold that this was Taylor's especial part in the matter: and it is certainly what he claims. Observe that, in the following passage, he distinctly asserts his having put all planes on the footing on which till his time only horizontal planes had stood: while he does not make any claim to anything which has been given to others in the preceding notes:—

" . . . I found it absolutely necessary to consider this Subject entirely anew, as if it had never been treated of before: the Principles of the old Perspective being so narrow and so confined, that they could be of no use in my Design: And I was forced to invent new Terms of Art, those already in use being so peculiarly adapted to the imperfect Notions that have hitherto been had of this Art, that I could make no use of them in explaining those general Principles I intended to establish. The term of Horizontal Line, for instance, is apt to confine the Notions of a Learner to the Plane of the Horizon; and to make him imagine that that Plane enjoys some particular Privileges, which make the Figures in it more easy and more convenient to be described, by the means of that Horizontal Line, than the Figures in any other Plane; as if all other Planes might not as conveniently be handled, by finding other Lines of the same nature belonging to them. But in this Book I make no difference between the Plane of the Horizon, and other Plane whatsoever; for since Planes, as Planes, are alike in Geometry, it is most proper to consider them as so, and to explain their Properties in general, leaving the Artist himself to apply them in particular Cases, as Occasion requires."

Taylor's merits appear to me to be—1. The conception and use of the vanishing line. 2. The systematic introduction of all kinds of vanishing points into use. 3. The excessive simplification of the perspective division, by the connexion of it with the vanishing plane. 4. The junction into system of the results of Ubaldo and Desargues, and all others who had given results. 5. The presentation of the whole under a geometrical form which geometers at least could read. 6. The creation of the subject in England, which had always been far behindhand. Any one of these points would have made the character of a book. I lay much stress on the fourth: genius is never more truly at work upon its own proper duty than when it is combining the separate things of which nothing but genius can see the connexion. *Novum tulit punctum qui miscuit antiqua antiquis* (not Horace).

The artists of the time would not read Brook Taylor's first book, because it seemed to deal more in geometrical propositions than in the description of instances, cubes, solids, buildings, &c. To meet this objection the second book was published, which looks more like the older ones in the particular objected to. But the artists read the second no more than the first: the fact is, that then, as now, few had the slight amount of elementary geometry requisite for the acquisition of perspective; and they wanted the merest routine directions for their usual cases. Mr. Ruskin's recent book is, in structure, a return to the method of Taylor, so far as it breaks up the subject into its elements. I suppose that Taylor reinvented the method of perspective division. Nobody of his time must, without proof, be held to have seen a work of Desargues, or of Bosse. It is indeed

possible that some work of the seventeenth century may have contained the result, though not likely. This is one of the points which must be left open for further research.

Joshua Kirby is better known than Taylor. The first edition was published in 1754: it was furnished with a new title and an appendix in 1755, and called the second edition. There was another edition in 1768. It is a return to the old plan of writing, with considerable adoption of Taylor's generalizations: but, as I have said, Taylor would not have thanked Kirby. According to Watt, Kirby (who is John Joshua both in Watt and Chalmers) published in 1757 some strictures upon the then recent translation of Sirigatti by Isaac Ware, maintaining the superiority of Taylor, which I presume Ware had contested. I mention this tract because I never heard of it otherwise, and it is not in the British Museum.

Kirby's Treatise is noted for the frontispiece by Hogarth, a ludicrous plate purporting to set forth the errors to which those are subject who draw without attention to perspective. Nothing can be further from the point: but if any one would draw another picture which truly represents absence of all notion of perspective, the two put together would be the best sermon on the distinction between sins of ignorance and sins against light and knowledge that ever was made. Hogarth's picture is a masterpiece of successful crime, made to represent unconsciousness of the difference between right and wrong.

I should be glad to see a republication of the two works of Taylor, the second *emptied* into the first, with sufficient notes. There are now geometers enough spread about to relish such a work: and the young artists would soon become aware, if a really good geometrical book on Perspective were published, that they must not allow the external world to get ahead of them in the graphical principles of their own pursuit. A good geometrical beginning is especially wanted, as leading the way to a sound discussion of the manner in which Art must break rules for its own higher purposes. For the eye is not a point; and a large picture requires certain modifications of rule in extreme cases. But no two persons are fit to discuss these cases, except upon true geometrical perspective as a starting-point. Nothing could beat the geometry given by Taylor, which wants very little additional explanation. The late Peter Nicholson, who to sound mathematical knowledge added immense experience of practice, says of Taylor's works that "although mere pamphlets they contain all the elementary knowledge necessary on the science of Perspective." This I have always thought, though not knowing until lately that I could produce so weighty an opinion of our own time.

I now conclude these Notes. I have given what may be definitely augmented, corrected, or opposed: those who have access to books which I have not seen may be able to reinforce some of my statements, and to amend others.

A. DE MORGAN.

#### THE UNIVERSITY OF NAPLES.

Naples, November 21, 1861.

On the 18th of this month, the Royal University of Studies in Naples was opened to the youth of Italy. After having been reduced to a nullity by the Bourbons, an institution scarcely provided with professors, some of whom were utterly incompetent and chosen entirely for their servility, whilst others, who were able men, were afraid to discuss any subject with independence, the University of Naples has been re-opened with a fair list of professors of acknowledged merit, who will attract to this ancient city young men of talent from every district in the Province. There are, I perceive, five Faculties, viz., of Philosophy and Literature, Jurisprudence, Mathematics, Natural Science, Medicine, — embracing almost every subject of human inquiry. Amongst the subjects enumerated are many which were prohibited under the late dynasty, or were necessarily treated with such limitations as to discourage and disgust Professors, and leave the minds of students sterile. As an

instance, I may speak of Geology, which was formerly under the care of Cavalier Sacchi, a name well known to science, now Professor of Mineralogy. The reason of his confining himself to the latter subject was originally, as I can tell you from his own lips, that he was restricted in the mode in which Geology was to be treated. All new theories were watched with a jealous eye by the priests, who had anticipated the investigations of science and laid down the system to be taught. The present able Professor of Geology, Signor Guiscardi, was, when I knew him first, under the ban, scarcely tolerated in Naples, and contending with many difficulties for existence. Giuseppe Fiorelli, Professor of Archaeology, was only saved from a prison by the late Count of Syracuse, who, to his honour, employed him as his secretary, and when his residence was no longer possible here, himself took him on board the steamer which bore him to a more friendly country. Bertrando Spaventa and Emilio Scubriani, the one Professor of the Philosophy of Law and the other Professor of Philosophy, were long in exile, whilst Cavalier Seticubrini, Professor of Italian Literature, was, within my recollection, condemned to death, and saved by the paternal mercies of an "adored sovereign, more father than king," to linger out many years in an *ergastolo*. In the same way, I might give you short histories of many other men who now occupy and adorn Professorial Chairs in our University, and whose very names are so many protests against a dynasty which loved darkness rather than light, and existed only by cramping the intellect. Altogether, there are fifty-six Professors attached to the University, most of them known to science—many of them schooled in adversity. I have remarked on the qualifications which recommended a Professor to the Bourbons; and when, by chance, any man of merit was continued as a public instructor, I have pointed out prohibitions which were imposed on him, directly or indirectly, in the proper development of the subject on which he was called upon to treat; but I have said little of pupils. Let me add a word or two, then, from incidents and facts of which for many years I was an attentive witness. Fearing the reunion of any body of men, more especially of young men of ardent minds, it was the policy of the Bourbons to drive them from the capital, and they did so by affecting to encourage the provincial Lyceums, and by throwing every obstacle in the way of students anxious to come up to Naples. I remember one case, and it was not an exception, of a young man who was desirous of coming up here to finish his studies for the medical profession. But he could not move without the sanction of the local police authorities, confirmed by the Intendente, and finally approved by the central authorities. A year passed away, and the sanction was still withheld; the young man became learned in the evolutions of the *ballerine*, and finished up with being a worthless debauchee. This case I knew well, because application was made to me for counsel or assistance; but it was the history of the whole generation from 1848 to 1861, and a retributive Providence converted the men whom the Bourbons had done their utmost to ruin into being their scourges. To return to the Lyceums: the Professors were men of inferior intellect, and the students, baffled in their strongest wishes, were careless of improvement. Of what use was learning to them? So reasoned many of the more promising of the youth of Southern Italy; in Naples, too, where the Professors were for the most part time-servers, or incapacitated from giving free instruction, the attendance fell off to one-tenth of the numbers who once crowded the University, and those who did attend were registered in the police books, and almost literally treated like small boys, whipped and put to bed at an early hour by a sibro. The wonder is that the people of the Neapolitan province are as they are; but I can have no hesitation in saying that the present generation in point of acquirement is greatly inferior to the last. Better days are now in prospect, and if the political difficulties which still avowedly exist can be got over, if kind and generous allies do not contrive to smother the rising fortunes of

Italy with too much affection, an impulse will be given to the mind of Italy which it has not felt for ages.

H. W.

#### OUR WEEKLY GOSSIP.

THE warmest partisans of poetical justice must begin to feel satisfied with the misfortunes rained down on those who have had art and part in what Mr. Disraeli calls "that unfortunate book—the Essays and Reviews." Of the publishers, the first, it is remarked, is dead, and the second has had his house burnt down. Of the writers, one is dead; a second has lost the whole of his private fortune; a third is under prosecution by his bishop; and a fourth, Prof. Jowett, has just failed to obtain the remuneration due to him as Regius Professor of Greek. We have not heard of any divine or other catastrophe at Rugby; on the contrary, we hear that the school is more popular and prosperous than ever. But there is always time for the marvellous to happen. The rejection of the statute to pay Prof. Jowett the wages of his labour is far from creditable to the University—the rejection having been made on grounds altogether foreign to those which properly concern the teaching of Greek.

The Kensington vestry have petitioned the committee of the Privy Council on Education for aid in improving the approaches to the Great Exhibition. The Chelsea vestry had an interview yesterday (Friday) with the Metropolitan Board of Works, on the same subject. We are glad to see the great bodies taking up this important work; and we trust that, either with or without aid from the Royal Commissioners, they will succeed in effecting their purpose.

For some months past we have heard rumours of dissensions among the Trustees of the Soane Museum. We now hear of the sudden resignation of two of these Trustees, Mr. Jones and Mr. Tidd Pratt, a resignation which cannot, and need not, be concealed from the public. What this act may mean, we do not pretend to understand; but it is obvious to every one familiar with the working of the Soane Trust that great reforms are needed in the management of the Institution in Lincoln's Inn Fields. The powers claimed by the life trustees, as opposed to those exercised by the representatives of great public bodies, is in itself a fertile source of discord. The only real cure for the evils inherent in the constitution of the Soane Trust is a new Act of Parliament, with a better definition, and a more liberal direction, of its powers.

Warwickshire is stirring in good earnest on behalf of the Shakespeare Fund. At Birmingham an influential committee has been formed, chiefly through the exertions of Mr. A. Ryland, the late mayor. Sir Robert Hamilton, Bart., of Avon Cliffe, near Stratford-on-Avon, acts as Local Secretary for Stratford and neighbourhood, assisted at Leamington by Dr. Thomson, and at Warwick by Mr. R. C. Heath.

Mr. Montgomery Martin is preparing from official papers an account of the dependencies of Great Britain, under the title of "India and the Colonies: Present State and Prospects."

We are requested by Mr. Van Voorst to say that a cancel of four pages having been printed to complete the third edition of Yarrell's "History of British Fishes," edited by Sir John Richardson, those who possess this edition may obtain these pages through the bookseller who supplied them with the work.

A change has been made in the cast of "The Octoroon," which strengthens the play—now running more freely than at first. A question of Mr. Boucicault's claim to any considerable share in the merit of authorship has arisen, and a mass of evidence has been placed in our hands against that claim. This evidence suggests the unpleasant inference that what Mr. Boucicault put forward at the Adelphi Theatre as the result of his own experience and observations in Louisiana is derived in substance and in spirit from Capt. Mayo Reid's story of "The Quadroon." "Octoroon," it is urged, is but a colourless alteration of "Quadroon." Zoe is Aurora, Dora is Eugénie. The change introduced into the story, by means of the poisoning, is not a

happy effort of art. One who knows the life of Louisiana assures us that the scenes introduced into "The Octoroon" originally, or from some other source than "The Quadroon," are so unlike the real life of that country as to suggest the idea that Mr. Boucicault has found his original on the stage of New Orleans, not in the plantations. The captain of the Mississippi steamer, we are assured, is a very gross caricature; the original being as well-dressed, well-bred, *débonnaire* a gentleman as the captain of the *Quirinal* or the *Alhambra*. The French planters of the coast are not less vilified, we are told, in "The Octoroon." In dress and manners the real men resemble their countrymen on the Boulevards and the Rue Rivoli. These points have an appearance of supporting the charge made against Mr. Boucicault, that he has adopted without permission or acknowledgment the work of a literary brother; but our readers know that appearances are often extremely misleading: and it would be unjust to condemn Mr. Boucicault until he has had, and neglected, the opportunity of justifying his acts. As the case now stands before the public, Capt. Mayo Reid appears in the position of a man of letters who has suffered a literary wrong. Can Mr. Boucicault show that the wrong is unsubstantial?

The University of Tübingen has conferred on Mr. Leone Levi the degree of Doctor of Economical and Political Sciences.

Messrs. Trübner & Co. have been appointed by the Commission in Florence as London agents for the "National Edition of the Works of Dante Allighieri." The first volume is expected to appear early in the ensuing year.

Prizes to the amount of 20l. were recently offered by Mr. Benson, of Ludgate Hill, to the various Schools of Art throughout the kingdom in connexion with the South Kensington Art-School, for designs for watch-ornamentation. The Inspector-General has just notified "that none of the designs which have been received are of a character to merit the full prize in any one of the three classes into which they were divided; he has, however, made the following awards:—Two guineas to Mr. R. F. W. Liddle, Durham School of Art; two guineas to Mr. W. A. Boon, South Kensington School; two prizes of three guineas and one guinea respectively to Miss Annie Wharry, Charterhouse School, and two guineas to Mr. George O. Blacker, of Wolverhampton School.

Two portraits of distinguished characters have recently been added to the National Portrait Gallery. John Wesley (painted by Hone), when he was sixty-three years of age. He is represented life-size to the knees, in his own brown, flowing hair, preaching in the open air, at the foot of a tree. He wears a black gown, with bands; his right hand is raised; the left firmly grasping the Gospel. His calm attitude contrasts strikingly with that of his contemporary and associate, Whitfield, as seen in the picture purchased for the Gallery a few months ago. The second portrait added during the recess represents Sir Richard Arkwright, well known from engravings, and the picture which Arkwright himself presented to Dr. Darwin, in acknowledgment of the testimony which he had given in favour of Arkwright's invention. The portraits of the two friends, both by Wright, of Derby, are placed side by side. The pictures in the Gallery are now seen to better advantage, as the walls have been more richly coloured, and the bare wooden floors and furniture have been covered with carpets and cloths of tints no longer injurious to the pictures themselves. The portraits are now becoming very crowded, and bid fair soon to rival the Royal Academy in the manner in which pictures are over-lapped and squeezed together. Many have been lowered to touch the floor; but, in these narrow rooms, it appears that the best lights are obtainable at this level.

The poet's vision of the magic belt encircling the globe is in a fair way of being realized. Intelligence has arrived of the completion of the last link of the American telegraph, connecting Cape Race with the Golden Horn, traversing nearly 5,000 miles, with one continuous wire, and bringing these two points within two hours' telegraphic time of

one another. The next westward extension of the line will be by the way of Behring's Straits to the mouth of the Amoor river, to which point the Russian Government is already constructing a line commencing at Moscow. San Francesco is now at the end of the longest telegraphic line in the world:—70 degrees of longitude—St. John's, Newfoundland, being in 52° 43' long. W., Greenwich, while San Francesco is in 122°. The news which starts from Newfoundland at 4 o'clock in the afternoon will reach the Pacific coast about half-an-hour before noon of the same day.

Sir John Franklin will not be one of those who have extended the renown of England without due appreciation for distinguished services. The Government has commissioned Mr. Nash to execute a full-length statue of the illustrious navigator, to be placed in Trafalgar Square; and Lincolnshire, Sir John's native county, has done itself and him honour by erecting a statue of him in Spilsby, the town of his birth. This statue was inaugurated on Tuesday last by Sir John Richardson, Franklin's old companion in his famous Arctic explorations, who delivered an appropriate address. The statue, which is in bronze, was executed by Mr. Bacon, the cost being defrayed by subscriptions from the relatives and friends of Sir John Franklin. Lady Franklin was at great pains to insure a faithful likeness; and we are enabled to state that Mr. Bacon has perfectly succeeded in carrying out Lady Franklin's wishes.

A card with "Mr. Charles Mathews at Home" on it, has a humorous and pleasant look. Many persons have asked, "Why Mr. Mathews did not, like his father before him, entertain his friends, the Public, at Home?"—and he has answered by appearing at Her Majesty's Concert Room, in the character of a Monologist, with a budget of Reminiscences belonging to his own life. The programme was inaugurated on Monday, and, though susceptible of many improvements, showed so much merit and promised so much more that it was warmly received. Strange to say, Sir Charles Coldstream was so nervous that the lecture suffered from his anxiety, and will evidently be better delivered on future occasions. The matter of the entertainment is of a higher class than usual, and contains more than one character which nobody but Mr. Mathews could personate. We may mention the Neapolitan expounder of Ariosto, and the Italian street-preacher. In both these Mr. Mathews pronounced the Italian with as much fluency as his own language. He had previously sung a song in French, *à la Perle*, with national gesture and emphasis, true to the very life. In these impersonations he will distance competition. Mrs. C. Mathews is associated with her husband in the exhibition, and assumes several parts in costume with characteristic vigour. The Fag at Merchant Taylors', the English Lady's-Maid in Italy, the irate Bethnal Green Housekeeper, who refuses to pay the District Surveyor's fee, and the Yankee Gal, were embodied with a distinctness of outline and a force of humour that went direct to the mark. Mr. Mathews's entertainment is divided into two parts. The first relates to his journeys in Italy and Scotland, and is entitled the "romance" of his life; the second to his managerial and theatrical experiences, and is entitled its "reality." He describes his arrest and incarceration in Lancaster Castle, and represents the treatment of debtors there as disgraceful to a civilized country. The lecture is illustrated by scenes painted by Mr. O'Connor from sketches made by Mr. Mathews himself on the several spots they represent, which are really well executed, and will aid considerably in securing popularity for the entire entertainment.

Mr. Charles Dickens, a few years ago, advocated the hanging of criminals in private—in the presence of proper functionaries,—and the Bishop of Oxford introduced a Bill into the House of Lords to make such executions legal. The idea, lost to us, has been adopted in Munich. The last public execution in Bavaria—so, at least, it is hoped and expected—took place a few days ago. "As for capital executions," says Bacon, "men need not to be put in mind of them; yet are they not to be

neglected." By the new laws, from the 1st of July, 1862, capital punishment, in Bavaria, is to be inflicted with closed doors, in the presence of certain officials, of the criminal's advocate, and of twenty-four citizens, as witnesses. So much has been written for and against public executions in England, that many will be interested to hear of this measure, and curious as to the efficacy of its workings. There is something still stranger connected with capital punishment in countries where the Lottery exists—the habit of staking on numbers connected with the criminals and their victims. In Prague, the other day, a father, aged 43, and 4 of his children, were murdered, and their bodies were found on the 28th of October. Consequently, everyone put into the Lottery on the numbers 28, 4, 43, and, what rarely happens, all three numbers came out. It is said that no less than 300,000 florins (30,000 £.) were won on those very numbers. As a crowning point in this series of coincidences, the Lottery in Bavaria is to come to an end just six months before the adoption of capital punishment in private. The Liberal party has won the victory that so long seemed doubtful, and finally effaced gambling from the resources of the State.

A Correspondent writes:—"I see that the authorities of the British Museum declare that a recent announcement, that readers must be prepared to produce their tickets on demand, and to strictly observe the rules for renewing them, has been issued without their sanction. Whether a Napoleonic policy of airing a projected measure by unofficial announcements has been decided on, I know not; but perhaps few readers who have observed the signs of the times would be surprised to find that the author of this now-repudiated statement had, after all, an inkling of coming events. We have had lately a succession of such warnings. A conspicuous notice has forbidden us to peruse in the Reading-room publications not belonging to the Library; we have been publicly and officially charged with not keeping silence; and other intimations more painful have for some time been staring us in the face. The propriety of these various public notices I do not question; but it has become impossible for a reader not to suspect that our rapidly increasing number is rendering us unmanageable, and compelling the Trustees, like the Poor-Law Reformers, to adopt severer tests and to administer their literary assistance in a somewhat less palatable form. How, indeed, can it be otherwise? There are readers old enough to remember the days when fourteen or fifteen students, in the little apartment which then did duty for the Reading-room, was considered a full muster. From that we came to a larger room; from that to two small rooms; thence to two rooms each as big as a church, and, finally, we removed to Mr. Panizzi's magnificent dome, with its luxurious accommodation for some three hundred and fifty persons. Even this, however, is already outgrown. I have heard that as many as forty new readers sometimes sign the books in one day; and I believe that it is not uncommon to have more than five hundred actually attend on a Saturday. To find a seat is of course frequently impossible; and, doubtless owing to the great pressure upon the assistants, readers (as I can testify) are sometimes kept a full hour waiting for book. It is obvious that these are evils which are progressively increasing, and for which, sooner or later, some remedy must be found. I could suggest that it is time to consider whether some attempt cannot be made to render the Library less attractive to merely idle or objectless readers. The maintenance of such an institution at the expense of the State can only be defended on the ground that it secures to the public important advantages which could not be as well provided by private enterprise. As a depository of our national literature, and a guarantee that one copy, at least, of every publication issued from the press will be preserved for public use, no one who knows the labours of collecting copies of the publications of the past will be disposed to underrate the value of our great Library; but books which can easily be obtained elsewhere ought not to be supplied to readers. While the law compels authors to furnish gratuitous

copies of their works, the Museum surely ought not to attempt to rival the neighbouring establishment of Mr. Mudie. I am strongly of opinion that justice and sound principle require that books should not be available, without special reasons given, until an average term of copyright had expired; but even a step in this direction would be beneficial. It might be fairly assumed, for instance, that all works published during the last ten years could be easily obtained by purchase or by a small subscription to a private library. The principle is already conceded in the case of newspapers, which are, I believe, never entered in the catalogue until four years old, the only reason, of course, being that files may always be consulted elsewhere. I will undertake to say, that even the banishment from the Reading-room of recent school and university books, and law reports—not to speak of long rows of reviews and magazines—would speedily reduce our numbers, and perhaps render henceforth impossible the spectacle which I lately saw of an eminent historical writer gazing wistfully at the convenient seat of a young gentleman who had dropped asleep over a volume of Miss Strickland's "Queens."

FRENCH GALLERY, 120, PALL MALL.—The NINTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES by living British Artists, is NOW OPEN daily, from Half-past Nine to Five.—Admission, One Shilling.

HOLMAN HUNT'S Great Masterpiece of Sacred Art—"BEHOLD! I STAND AT THE DOOR AND KNOCK," specially valuable as the highest and completest expression of the genius of this eminent English Painter, is NOW ON VIEW at the GERMAN GALLERY, 165, New Bond Street, prior to its being sent to his private possession. The final exclusion from public exhibition altogether.—Admission, Five Shillings.

A perfect light insured at all times.

ROBIN, the French Wizard, will give at the EGYPTIAN HALL his SOIRÉES FANTASTIQUES, consisting of a New Series of Marvelous Illusions, Every Evening at Eight o'clock, from the 1st of November to Wednesday and Saturday Afternoons at Half-past Two.—Admission, 1s. and 2s.; Small Chairs, 3s.; Balcony, 5s.—Tickets at Mr. Mitchell's, 32, Old Bond Street; the principal Libraries and at the Hall.

## SCIENCE

ROYAL.—Nov. 21.—Sir B. C. Brodie, Bart., President, in the chair.—The following papers were read:—"On some Varieties of Tannin"—"On Larixine Acid, a Crystallizable Volatile Principle found in the Bark of the Larch Tree (*Pinus Larix*, Linn.), by J. Stenhouse.—"On the Great Magnetic Disturbance of August 28 to September 7, 1859, as recorded by Photography at the Kew Observatory," by Balfour Stewart, M.A.—"On the Aquiferous and Oviductal System in the Lamellibranchiate Mollusks," by G. Rolleston, M.D. and C. Robertson.—"Notes of Researches on the Polyammonias, No. XVI. Triatomic Ammonias, No. XVII. Mixed Triammonias, containing Monatomic and Diatomic Radicals, No. XVIII. Tetrammonium Compounds," by Dr. Hofmann.—"On the Lead-Zinc and Bismuth-Zinc Alloys"—"On some Gold-Tin Alloys," by A. Matthiessen and M. Von Bose.—"On the Sensory, Motory and Vaso-Motory Symptoms resulting from the Refrigeration of the Ulna Nerve," by Dr. A. Waller.—"Note on the Oxidization and Disoxidation effected by the Peroxide of Hydrogen," by Prof. B. C. Brodie.—"On the Contact of Curves"—"On the Calculus of Functions," by W. Spottiswoode.—"On the Action of Hydroiodic Acid upon Mannite," by J. A. Wanklyn and Dr. Erlenmeyer.—"The Lignites and Clays of Bovey-Tracy, Devonshire," by W. Pengelly.—"The Fossil Flora of Bovey-Tracy," by Dr. Oswald Heer.

GEOPHYSICAL.—Nov. 11.—Sir R. I. Murchison, V.P., in the chair.—Mr. Galton read a paper "On the Expedition to the Upper Yang-tse-Kiang, in China," by Lieut.-Col. Sarel, of the 17th Lancasters, who was accompanied by Capt. Blakiston, Dr. Barton, and an American missionary.—Capt. Cameron, late Consul at Poti, in the Caucasus, read "Notes, Geographical, Ethnological and Statistical, from the Caucasus."

Nov. 26.—The Earl De Grey and Ripon in the chair.—Mr. Galton read a paper, by Mr. Mac Dougall Stuart, describing the last Expedition he had made in exploring the interior of Australia.—Mr. R. Dalrymple read a paper "On Queensland," showing that the land which had a few years ago

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been nothing but a waste, was now a thriving and fertile colony.—The last paper read was from the Governor and the Bishop of Western Australia, respecting the Expedition of Messrs. Dempster, which penetrated into the interior, east of Perth.

**GEOLoGICAL.**—Nov. 20.—Sir R. I. Murchison, V.P., in the chair.—Messrs. C. Sanderson, H. Worms, R. Tate, J. R. Eddy and H. Denmyre were elected Fellows.—The following communications were read:—‘On the Bovey Basin, Devonshire,’ by J. H. Key, Esq.—‘On two Volcanic Cones at the Base of Etna,’ by Signor G. G. Gemmellaro.—‘On some Fossil Brachiopoda of the Carboniferous Rocks of the Punjab and Kashmir, collected by A. Fleming, M.D., &c., and W. Purdon, Esq., F.G.S.’ by T. Davidson, Esq.

**ASiATIC.**—Nov. 23.—Lord Strangford, President, in the chair.—A. Russell, Esq., M.P., and C. Wells, Esq., were elected Resident Members, and Prof. Max Müller, with Dr. J. R. Ballantyne, were elected Honorary Members.—At this, the first Meeting of the Session, a paper was read by O. De Beauvoir Priaulx, Esq., ‘On the Indian Embassies to Rome, from the Reign of Claudius to the Death of Justinian.’

**ANTIQUARiES.**—Nov. 21.—Earl Stanhope, President, in the chair.—G. Stephens, Esq., Professor at the University of Copenhagen, was elected a Fellow.—D. Bruce, Esq. exhibited an urn and a celt stated to have been found in Ireland.—W. Tite, Esq., M.P., V.P., exhibited a stamp inscribed c. H. CRESCENTIS, and a steel ring of early sixteenth-century work, engraved with the letter I.—W. L. Lawrence, Esq. exhibited the impression of a seal of Gaufrid Pourell, the last Abbot of the Monastery of St. Peter, Mauléon (1317 circa), on which C. Knight Watson, Esq., communicated some remarks.—Mrs. Mayle exhibited the impression of a seal of Beatrice Domina De Torp.—C. F. Angel, Esq. exhibited his warrants for the committal to the Tower of — Stafford, Envoy to the Court of Spain (June 24th, 1690), and of George Villiers, Duke of Buckingham (December 19th, 1666). On these warrants the Secretary communicated some remarks.—A. W. Franks, Esq. communicated a letter from M. Troyon on some recent excavations in the Canton du Vaud.—C. Reed, Esq. exhibited a document (printed in Moran's ‘Colchester’) on the refounding of the guild of St. Helen's, Colchester, with remarks.—The Secretary laid before the Society the transcript of a letter in the Library of Corpus Christi College, Oxford, dated Rome June 11th, 1667, and written by F. Parry, of C.C.C. College, to Dr. Paris, of the same College. The letter contained some curious particulars on the death of Pope Alexander VII., and on the election of his successor. These particulars received ample illustration from Octavius Morgan, Esq., V.P.—W. L. Lawrence, Esq. presented and exhibited a photograph of the principal votive crown included among five which have recently come into the possession of the Queen of Spain, and which were found near Guarrazar. Nine crowns of a similar nature were deposited three years ago in the Maison Cluny, at Paris. On this photograph the Secretary communicated some remarks, which he followed up with the official Spanish account of their discovery, an account differing as materially from the previous accounts as they did from each other.

**ROYAL SOCIETY OF LITERATURE.**—Nov. 27.—J. G. Teed, Esq. in the chair.—The following gentlemen were elected Members:—J. O. Roe, F. W. Madden, J. A. Horne, and M. Farrow, Esqrs.—Mr. Vaux read extracts from Letters and Journals of D. E. Colnigh, Vice-Consul of Missolonghi, giving an interesting account of a tour recently made by him through parts of Acarnania, with some details relative to the ruins of the ancient city of New Pleuron.—Mr. Vaux also called the attention of the Society to a work just published by C. Simonides, containing *fac-similes*, translations, &c., of what purport to be portions of the Gospel of St. Matthew, and of the Epistles of St. James and St. Jude, written on papyrus of the first century, and now in the museum of Joseph

Mayer, at Liverpool. Mr. Vaux stated that the antecedents of C. Simonides were well known to the scholars of this country and Germany; and expressed a hope that his work would be carefully examined by those who have paid especial attention to the subjects of which he treats, and particularly by Members of the Royal Society of Literature, to whom many of his most doubtful MSS. were exhibited so long ago as 1853.

**NUMiSMATIC.**—Nov. 21.—W. S. W. Vaux, Esq., President, in the chair.—Morley Farrow, Esq., J. H. Hartwright, Esq., Rev. J. H. Pollexfen, Prof. W. Ramsay, and George Sim, Esq., were elected Members of the Society.—Mr. Boyne exhibited two Antioch coins of Diadumenianus, and one of Elagabalus.—Mr. Sharpe exhibited a groat of Edward the Third: the peculiarity consisting in the bust being carried beyond the circle.—Mr. Evans read a paper, communicated by S. Sharpe, Esq., ‘On a Sterling of Marie d'Artois, the widow of John the First, Count of Namur (who died in 1331), bearing on the reverse the legend, ‘MONETA MERAVD.’—Mr. Madden read a paper, communicated by the Rev. Churchill Babington, B.D., ‘On some unpublished Jewish Coins.’ Among them may be mentioned—one of Antigonus, the smallest known, and remarkable for having a Greek inscription on the same side as the Horn of Plenty; two of Herod the Great, with the rude tripod and rude helmet; two varieties of Herod Archelaus, and one of the reign of Tiberius, supposed to belong to the class struck under the Procurators. On all of these Mr. Babington made some interesting observations.—Mr. Madden read a paper by himself, ‘On the Imperial and Consular Dress.’

**STATiSTICAL.**—Nov. 19.—Col. Sykes, V.P., in the chair.—W. R. D. Gilbert, Esq. was elected a Fellow.—A paper by Mr. J. T. Danson, ‘On the Growth of the Human Body in Height and Weight in Males, from 18 to 30 Years of Age,’ was read.—Mr. Danson stated that his observations had been made upon the prisoners confined in the Liverpool Borough Gaol, and extended over 4,800 cases. Rejecting, for various reasons, the ages under 18, he confined his inquiries to males from that age up to 30. The lowest number at any age, from which he had constructed an average, was 95, the highest was 200. As regards both height and weight the results were extremely irregular, and did not indicate progression. For instance, the average height of 185 men at 24 was less than that of 200 men at 23; and 100 at 26 gave a lower average than 200 at 25; while 100 at 30 gave a lower average than 95 at 29. With regard to weight, the observations indicated an excess at age 25, while at ages 24, 26, 28 and 30 it seemed deficient.

**LINNEAN.**—Nov. 21.—G. Bentham, Esq., President, in the chair.—E. Clapton, Esq., M.D., was elected a Fellow.—Mr. D. Hanbury exhibited a specimen of the resinous wood of *Aquilaria Agallocha*, (Roxb.), the aloes, or lignum aloes of the Bible.—Mr. Darwin read a paper ‘On the Two Forms (or dimorphic condition) in the Species of *Primula*.’—Mr. H. W. Bates read a paper, entitled, ‘Contributions to an Insect Fauna of the Amazon Valley,—Lepidoptera, Heliconidae.’—Dr. Cobbold made some observations, illustrated by sketches, on the mode of reproduction of *Gyrodactylus elegans*, a parasite on the common stickleback.

**ZOOLOGICAL.**—Nov. 26.—Dr. J. E. Gray, V.P., in the chair.—Mr. A. D. Bartlett read some notes ‘On the Reproduction of the Mantchourian Crane in the Society's Gardens,’ and ‘On the Changes of Plumage exhibited by the Young Birds.’—Dr. A. Gunther communicated a List of a Collection of Fishes sent to the Society by Capt. Dow, Corresponding Member from the Pacific coast of Central America. Out of fourteen species contained in this small but valuable collection, no less than nine proved to be new to science.—Dr. Sclater exhibited some original drawings, by Mr. G. T. Vigne, of two species of Wild Sheep, from Northern India; and some new Birds from Panama, from the collection of G. N. Lawrence, Esq., Corresponding Member. Dr. Sclater also read papers describing some new species of South American Birds from his own col-

lection, and a new species of Finch of the genus *Sycalis*, from Mexico, proposed to be called *Sycalis chrysops*.—The Secretary read papers, by Dr. L. Pfeiffer, entitled ‘Descriptions of Sixteen New Species of Land Shells,’ and by Mr. H. Adams, ‘On some New Genera and Species of Shells from Mr. Cumming's Collection.’—Mr. A. White exhibited some new species of Coleoptera, of the genera *Carabus*, *Geotrupes* and *Anomala*, from Japan.—Mr. Leadbeater exhibited three heads of a species of true Deer, from specimens obtained in the Imperial Gardens of the Summer Palace at Pekin, by Lieut.-Col. Sarel.

**CHEMICAL.**—Nov. 21.—Dr. Hofmann, President, in the chair.—Peter M'owan, Esq. was elected a Fellow.—Dr. Thudichum read a paper ‘On Leucic Acid, and some of its Salts.’ The acid was made by treating leucine with nitrous acid gas and exhausting the product with ether. Its formula was determined to be  $C_{12} H_{22} O_6$ .—Dr. Bence Jones read a paper ‘On the Occurrence of Crystalline Deposits of Phosphate of Lime in Human Urine.’ The formation of these crystals was shown to depend upon the amount of lime in the urine and upon the degree of its acidity. They could be produced at will by the administration of acetate of lime.—Mr. E. J. Mills read a paper ‘On Spartaine,’ the volatile oily base obtained by Stenhouse from *Spartium scoparium*: 150 lb. of the plant yielded 22 cubic centimetres of spartane. It was shown to be a diammonic base, having the formula  $C_{30} H_{26} N$ .

**INSTITUTION OF CIViL ENGINEERS.**—Nov. 19.—G. P. Bidder, Esq., President, in the chair.—The whole of the evening was occupied by the discussion upon Mr. Longridge's paper ‘On the Hooghly and the Mutla.’

Nov. 26.—J. R. M'Clean, Esq. V.P., in the chair.—The paper read was ‘On Measuring Distances by the Telescope,’ by Mr. W. B. Bray.

#### MEETiNGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 8.—‘Anatomy,’ Mr. Partridge.
- Entomological, 8.
- Architects, 8.
- TUES. Ethnological, 8.—‘Dyaks of Borneo,’ Bishop of Labuan; ‘Languages of West Port of N. America,’ Mr. Taylor.
- Engineers, 8.—‘Discharge from Under-drainage,’ &c., Mr. Baile, Director.
- Photographic, 8.
- WED. Society of Arts, 8.—‘Building for International Exhibition,’ Capt. Phillipps.
- Geological, 8.—‘Bentham Deposits,’ Rev. O. Fisher.
- THURS. Linnean, 8.—‘Tunicata,’ Mr. Macdonald; ‘Scalyurus Arctus in England,’ Mr. Conch.
- Chemical, 8.—‘Cyanophytes of Peppermint,’ Dr. Oppenheim; ‘Piperic and Hydropiperic Acids,’ Mr. Foster; ‘Tin-Lead Alloys,’ Prof. Edder.
- Royal Soc. 8.—‘Cyanophytes and Liqusfaction,’ Mr. Thompson; ‘Magnetic Declination,’ Fiji Islands, Col. Smythe; ‘Calculus of Functions,’ Mr. Russell; ‘Tschirnhaus's Transformation,’ Mr. Cayley.
- Antiquaries, 8.
- Archaeological Institute, 4.

#### FINE ARTS

**Medieval Alphabets and Initials for Illuminators.** By F. G. DelaMotte, with an Introduction by J. Willis Brooks. (Spon.)

**Suggestions for Illuminating.** By W. Randle Harrison, chromolithographed by Vincent Brooks. (Barnard & Son.)

**Handbook of Initial Letters and Borders.** By V. Touche. (Barnard & Son.)

**A Guide to Beginners in the Art of Illumination.** By Albert H. Warren. (Barnard & Son.)

**A Manual of Illuminated and Missal Painting.** By Edwin Jewitt, with a Historical Introduction by Llewellyn Jewitt. (Barnard.)

**Guide to the Art of Illuminating and Missal Painting.** By W. and G. Audsley, Architects. (Rowney & Co.)

THESE little books are of different degrees of merit; upon more than one it would be absurd to waste serious criticism as if we were to analyze and examine a Guide to Potichomania, and find serious fault with the misdirections for carrying on the recondite processes of that happily almost forgotten ladies' amusement.

Mr. F. G. DelaMotte's name and style should be guarantees for accuracy and fidelity; and,

among the flimsy things which appear to flatter an idle fancy of the day, whatever comes from him should be sound to the limit of its pretensions. What is the case? let us see. The chief object of the text, by Mr. J. Willis Brooks, seems that of recommending a certain 'Primer' for the use of illuminators, to furnish information which is heedfully excluded from the pages of the present little publication bearing the name of Mr. F. G. DelaMotte. What is the value of this recommendation may be ascertained when we say that, in reference to a certain Plate showing some initial letters of the fourteenth and fifteenth centuries, which are distinguishable by beautiful pen-strokes and elaborate flourishes of the most delicate character, known to all students as amongst the most intricate and difficult of illuminating tasks, and perhaps requiring more previous study and practice of the art *per se* than any other of its developments, we have the following remark:—"On page 9 will be found a few specimens of a style at once easy to practise and effective in execution. The pen may here be used with almost reckless freedom." Mr. J. Willis Brooks considerately says that, in the illuminations following his text, and for which, we presume, he as well as Mr. F. G. DelaMotte is responsible, "care has been taken to select that class of characters (of lettering) which tends most directly to develop the normal form. At the same time an endeavour has been made to choose with judgment." Then he proceeds thus:—"For our selection our own taste is responsible. In the large majority of instances, the letters have been literally copied from works of ascertained authority; in some the principles deduced from many years' study of such works have been made the basis of original design." It is difficult to say to which of the examples in the book before us either of these peculiar claims upon our attention is to be attached; but if it is seriously intended that the letters on Plate 1, professedly showing initials of the ninth century, are specimens of the normal forms developed in that age, the news indeed comes upon us rather like a surprise, seeing that we had hitherto believed them to be almost peculiar to the eleventh of the Christian era.

The second-named book on our list bases its hopes of success upon the originality of the designs it contains for initial letters and borders, and the practical nature of its instructions; for, unlike the foregoing, we have now before us practical instructions for the illuminating art itself. These instructions are simple and sensible enough, evidently the production of a practised workman, and, so far as they go, may be serviceable to the student, whose intelligence does not outrun a very limited amount of practice. With regard to the Plates, we cannot say so much that is complimentary, for, like the writer we have just dealt with, Mr. Harrison mistakes the whole function of illuminating art, and, led away by the taste of the day, treats it rather as a pictorial than a decorative study; and his opening recommendation of the famous 'Hours' of Anne of Brittany shows the bias of his feelings as much as it evinces his miscomprehension of the ends of the art he treats upon. Here are fancy borders for poems, which are really coloured vignettes of the most commonplace and trivial order; the tawdriness of Plate 19 is painful.

Mr. V. Touche's book is a mere compilation or congregation of letters and borders from manuscripts in the British Museum, reproduced with such typographical coarseness that it is not worth our while to find fault with them: the offence of vulgar colour is not added to the above, seeing that these specimens are not "illuminated," as the phrase goes, but merely

printed in self-colours. In Mr. Albert H. Warren's production we are told that illumination, being established as a requirement of advancing civilization, renders necessary Mr. A. H. Warren's little book. Then follows a recommendation like that famous one of "first catch your hare," to the effect that the embryo artist should first find a subject worthy of his pencil. The reader will thank us for not entering further into this poor stuff.

If Mr. Llewellyn Jewitt were less clumsy in his peculiar views of grammar, we might have read his little book with more satisfaction than we actually experienced. His condensed and popular account of the history of the illuminating art is little more than a chronological catalogue, enlarged. With regard to the practical advice given in the second section of the book, it is poor and incomplete. The author's aim seems to be rather to introduce a string of feeble and commonplace chromolithographs by his text, than to make that text a vehicle for the reader's instruction. In short, this book is a toy, and no "Manual" at all. The illustrations are only less bad than those in the books we have already noticed because they are better printed, which gives to them an appearance of superior finish and delicacy.

The last of the above-named books is of a very different stamp from that of its companions, being really what it professes to be—a practical and sensibly written little Manual, such as the student may profitably use. It is not given to every one, as the above examples show, to compile intelligently even a history of the art of Illuminating, still less to write a series of practical instructions for its study. The Messrs. Audsley have done both. The sketch of the history of the art during the middle ages, so far as the object of the publication goes, which is entirely introductory and practical, is concise, correct and comprehensive. A tolerable idea of the characteristics of the styles of conventional ornament in their progress may be obtained from it, notwithstanding the merely outline nature of its illustrations.

**FINE-ART GOSSIP.**—Pictures intended for the forthcoming Exhibition at the British Institution must be sent to the Gallery on Monday the 13th, and Tuesday the 14th, of January next, between ten and five o'clock, and sculptures, on Wednesday the 15th of the same month, between the same hours. No quotation exceeding eight lines can be inserted in the Catalogue. No picture will be received for sale that is not *bond fide* the property of the artist.

Turner's 'Liber Studiorum,' at least those thirty original drawings now in the possession of the Department of Art at South Kensington, which constitute so large a proportion of the whole, have been photographed "under the superintendence of the Department of Science and Art," and published by Messrs. Cundall & Downes, of New Bond Street. Mr. Thurston Thompson made the negatives. The highest praise we can give to these is to say they so perfectly resemble the originals that for a few shillings each the world may obtain good fac-similes of the set of glorious landscapes. What the English School owes to these works of Turner is beyond estimate. We believe no student of Art can look even casually at them without considerable benefit. No lover of Nature can regard them without delight, that increases the longer they are examined. The photographs before us render admirably the vast mountain wilderness of the 'St. Gothard,' its startling rock-cut road, the huge shadow, the falls from one mountain to the opposite, swallowing up a whole valley in its depths, and the peaks beyond peaks that overlook each other in the distance. Here is 'Blair Athol,' the river running in its rocky path, hung about with trees;—and the impressive 'Solitude,' the lonely

castle ruin upon the margin of the sea. Busy little 'Thun,' with the wonderfully-rendered avenue of trees and delicious reflections on the lake;—and that ineffable sunny mystery styled 'Hindoo Devotions.' Life-like 'Greenwich Hospital,' with the sweeping wreaths of smoke and streams of dun sunlight falling upon the great city. 'St. Catherine's Hill,' with its vista and lines of shadow. The lovely 'Pastoral Scene,' rich in evening softness, umbreous trees, and the infinitely varied plain, through which goes the slow-winding river, with the bluff cliff rising suddenly up to catch the failing golden light. The airy, shadowy 'Fall of Clyde,' with its mist of broken water. Inimitable 'Norham Castle,' its details absorbed in a haze of shadow, but distinct with solid form against the sky. The 'Bexhill,' with its wealth of piled clouds, worlds of darkness at their feet, and sunlight entangled in their summits, rearing their mighty masses over against the shore while the flying gleam marks the sea-towers with pallid fire. Here are the 'Jason,' 'The Tenth Plague,' and that image of perfect peace the ruin-guarded bluffs that overlook the 'Wye,' the arcades of 'Rivaulx,' seen in stormy sunlight, with trees straining in the wind, and the bold shoulder of 'Hindhead Hill,' 'Holy Island,' 'Inverary,' the famous 'Peat Bog,' 'Dunstanborough,' 'Flint Castle,' the 'Storm on the Lake of Thun,'—and many more whose names have become household words in Art. We feel ourselves performing a duty in commanding to the utmost this magnificent series. It is our conviction that more knowledge of the soundest and purest Art is to be gained by study of these marvellous drawings than by visiting the public galleries for a lifetime. They are lectures, sermons or poems, just as the mind is fitted to receive them. —The same publishers produce a portrait of the Laureate, taken from life, which is as perfect a likeness as photography can render.

Mr. Noel Paton is engaged upon a picture for the Royal Academy Exhibition, representing two clowns seated upon a hillock, watching a raid of fairies by moonlight. Some of the spirits are habited as knights and ladies, and others appear as goblins, after the manner of the work by which Mr. Paton first became known to the public, the 'Titania.'

Mr. Mitchell publishes four oval medallion portraits of Mr. Buckstone in various characters, and, in the centre of the sheet, the gentleman when off the stage. These are from photographs by Mr. H. Watkins, drawn on stone by Mr. R. J. Lane: they are executed with great spirit, and are full of character. The same may be said for a companion sheet, representing Mr. C. Mathews in a similar manner. The photographs from which the same draughtsman has executed his work are, in this case by Messrs. C. Watkins and H. B. Lee. As likenesses, both of these are irreproachable.

We understand it is the intention of the authorities having charge of Mr. Butterfield's Church in Wells Street, Oxford Street, to replace those portions of the stonework of the exterior which are reported to be much decayed. Also, to have the interior re-decorated, which is reported to look rather dingy already.

Some stained glass is to be placed in the range of windows of Oxford Cathedral, on the north side of the Latin chapel. This glass is ancient, having been originally placed where it will be restored, and moved therefrom about half-a-century ago by a zealous Canon to the great west window of the Cathedral, which it, until now, filled rather incongruously. The monument to Bishop Fell has been removed to the west end.

A memorial window, to the memory of the late Lord Holland, has been erected, not in the parish church at Kensington, where it would have been appropriate, but in a district church in the neighbourhood. The principal subjects illustrated are, "Our Saviour Blessing Little Children" occupying the greater part of the three centre lights, surrounded by a series of smaller subjects, illustrating the Nine Beatitudes. The window was designed and executed by Messrs. Heaton & Butler.

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## MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of M. LOUISA PYNE and M. W. HAR-  
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GLEES, MADRIGALS and OLD BALLADS.—Egyptian Hall, Dudley Gallery).—EVERY EVENING (except Saturday) at Half-past Eight, and on Wednesdays and Saturday Afternoons at Half-past Four.—*These*—Mr. Mitchell has the charge of the popular and eminently successful Entertainments of the LONDON GLEE and MADRIGAL UNION (Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. W. Cummings, Mr. Lawler, Mr. Land, director; are NOT RESUMED). The Analytical Programmes of the Concerts are to be had at the Box Office. Reserved and Numbered Seats, 3s.; Unreserved Seats, 2s.; a few Fauteuils, 5s., may be secured at Mr. Mitchell's Royal Library, 23, Old Bond Street.

## NEW PUBLICATIONS.

## MARCHES.

A given rhythm, precisely insisted upon, may serve as a spur, instead of a fetter, to imagination. What could be conceived, at first thought, more inexorable (to avail ourselves of one of the favourite epithets of M. Berlioz) than the measure of the quick, old 'Vienna Waltz'?—Yet the varieties given to it by Lanner and Strauss and Labitsky are countless. The March—even if funeral or pathetic marches are not taken into the list—admits of still greater differences, because every conceivable local colour can be thrown over it.—Think of Schubert's four-handed Marches (among the most stirring things in music)—of the tune of Weber's gypsies in 'Preciosa,'—of the quick step, stolen from Theophilus Muffat by that splendid thief, Handel, for his 'Judas,'—of Mendelssohn's 'Wedding March'—Here are before us four publications, as distinct as possible—all of march music. The first, *Marche des Bohémiens, Russes, &c.*, par W. Krüger, Op. 104 (Ewer & Co.), is rather a piece of fancy-work than a march which could be scored, and to which a pageant or military troop might defile—but it has a peculiar and wild character, whether the theme be imagined and recorded, which is not unpleasing.—Of *Marche du Tannhäuser*, de R. Wagner—*Transcription de Concert*, same composer, Op. 105, No. 1 (same publishers), we have spoken, ere meeting it thus dressed up—as containing one of its composer's best eight-bar phrases, and then wandering away into devices of another school and humour. As arranged here, its incoherencies are, in part, disguised, and it makes a fair concert-piece.—The excitement of volunteering seems to have called into being *Five Marches for the Pianoforte, with Words ad libitum*, by John Oxenford, Esq., composed and arranged by Arthur O'Leary (same publishers). These are not bad of their kind; but brisk and manly music, creditable to their composer.—No. 9, *Second Series of Gems from the Great Masters*, contains *Handel's Dead March in Saul*, arranged for the pianoforte, by George Frederick West (Cocks & Co.). Simple as the task might seem to set forth this glorious and solemn procession tune—the style of modern execution and the fullness of modern instruments considered—Mr. West has missed accomplishing it well. Other versions are extant which are far more effective.—Let us here again offer an idea to some publisher, home or foreign, who follows the excellent fashion of the day in republishing and collecting that by the great masters which has been overlaid or forgotten. A complete edition—or a skilfully executed transcription—of Handel's Marches, from his oratorios, operas and other compositions, would be a work of great interest.

ROYAL ENGLISH OPERA.—Let managers believe it or not, as they please,—there is some virtue in an opera having a good story which lends itself to music, and in its singers having common sense to sing. One half of these truths was vividly brought home to us on Tuesday week by the presentation of the English reproduction of the book of 'La Poupee de Nuremberg,' set for the *Théâtre Lyrique* in 1852, by Adolphe Adam,—already known here as 'Magic Toys,' and the present version purported to have been made and re-set by Mr. G. Linley.

Though the story encourages more "breadth" in the actors than is always safe, it is sprightly as a piece of broad farce, and excites curiosity. So much for an operetta advertised as "new and original!" But how much share has Mr. Linley really had in the work? The overture is by one M. Auber, that to 'Le Philtre,'—re-scored, if we mistake not,—and it was said in the theatre, re-scored by an English composer of repute (not Mr. Linley), who does well to recognize the questionable nature of such an artistic transaction by concealing his name. This is a return to the worst practices of past times; when Bishop, to please his managers, consented to arrange Rossini's music! It need surprise no one, should it prove that every other bar of the music has been suggested. We were haunted from first to last by an air of *coincidence*, to which it will be remembered Mr. Linley has been proved liable, in no common degree, by the literal resemblance of his 'Springtime Returning' to a melody by Herr Lindblad. Why not announce obligations frankly? Provided the rights of property are respected, no one would object to a *pasticcio* avowedly made up from minor French operas not strong enough to be worth giving in all their completeness.

PRINCESS'S.—This theatre finds it profitable to indulge in Shaksperian revivals; wherefore, on the alternate nights we find 'The Merry Wives of Windsor' changing places with 'Othello.' Mr. Ryder's success in the character of *Iago* has marked him as a rising actor, and encouraged the management to confide to him the impersonation of *Falstaff*. Mr. Ryder has certain advantages of figure for the assumption; and, though he lacks the unction which would be shown by a humorous actor, presents an outline that is at once intelligent and effective. He makes the most of the text, and throws the entire force of his conception into the character. The whole is evidently the effect of much study on the part of the actor, and is, therefore, the more deserving of special notice. What he has thoroughly thought out in the closet he carefully depicts on the stage. The knightly qualities of the jovial wassailor he marks with capital discrimination, while he solicitously softens the grosser features. Miss Elsworthy and Miss Carlotta Leclercq respectably fill the parts of the merry *Mrs. Ford* and *Mrs. Page*. Mr. J. G. Shore is decidedly good in *Master Slender*; and Mr. Widdicombe of course excellent in *Justice Shallow*. The comedy, in fact, is well cast throughout, and evidently well appreciated.

OLYMPIC.—A new comedy, by Mr. Palgrave Simpson, taken from the French of 'La Frileuse,' a work ascribed to M. Scribe, but claimed for M. Augustin de Bercy by the actors of the Vaudeville, was produced on Monday. It is called 'Court Cards'; and, as its name imports, is courtly in style and manners. Miss Sedgwick is the heroine, the princess *Amelia*, who in her wanderings visits the hut of Lieutenant *Conrad* (Mr. W. Gordon), and warms herself at his fire. Of course they become mutually enamoured. But there is an obstacle in the way of their happiness. She is destined to become the bride of *Prince Max* (Mr. Neville), who, however, is in love with a maid of honour (Miss Cottrell). Conrad, having deserted his post, is condemned to death by a court-martial, and seeks refuge in the chamber of the lady, where he is found by the *Duchess* (Mrs. Leigh Murray) who insists on his immediately marrying her, or naming the lady of whom he was actually in pursuit. Afterwards, he penetrates to the oratory of the princess, who sees her opportunity and claims him for her husband. Prince Max, who is of a diffident disposition, is made jealous in the course of these incidents, suspecting that the object of the lieutenant's pursuit is the favourite maid of honour. The Grand-Duchess, too, is herself compromised by an intriguing baron, and is only too happy to escape the consequences by calling in the aid of the princess, who thus has everything her own way. The piece, which is in two acts, was well acted, and proved successful.

NEW ROYALTY.—The management have now got rid of 'Atar Gull,' and substituted a light piece, called 'All in the Dark,' in which Mr. Worboys, as an amorous grocer, provokes much mirth. The piece is so confused as to be scarcely intelligible; but this is intended as the general effect, and alluded to in the title. Mlle. Albina di Rhona appeared on Thursday week in the ballet-farce of 'Smack for Smack,' with its three national dances, as well as in that of 'Camelia,' with its two. The farce of 'The Thumping Legacy' was also enacted.

MUSICAL AND DRAMATIC GOSSIP.—A confusion made in foreign musical journals, which, we have reason to know, has startled and misled others besides ourselves, should be here set right. The announcement of Herr Molique's death as having recently taken place at Stuttgart, refers to a relative of the great violinist, our townsmen.

The Mozart Night "came off" duly at the Popular Concerts, with the well-known players, and Madame Lancia and Mr. Winn as the singers.

The fourth of Herr Pauer's performances of pianoforte music included works by Matheson, Zipoli, Handel, Muffat, Porpora, Cramer, Ries, Kalkbrenner, Czerny, Mendelssohn, Hiller, Döhler, and Heller.

The Philharmonic Concerts for next season, eight in number, will commence on the 10th of March. The Jubilee Meeting is to be held on the 14th of July.

That rising young pianist, M. Ritter, has passed through London on his return from a concert tour, in company with M. Sainton, Madame Sainton-Dolby, and Signor Piatti.

Among the courses of lectures to be given before Easter, 1862, at the Royal Institution, are announced four on National Music, by Mr. Henry F. Chorley.

Gluck's 'Orpheus,' with its English words, will be performed at one of Mr. C. Halle's concerts, in Manchester, on the 12th of December.—Lovers of musical reading are recommended to the carefully-executed series of studies on 'Alceste,' published by M. Berlioz in the *Journal des Débats*, as full of information and interest. Many will learn from them, for the first time, that not merely was the brief part of *Hercules*, in the closing act of the opera, an afterthought interpolated by Du Rollet, but that the air given to him was composed by Gossec during Gluck's absence from Paris, and accredited by him—as was the *bravura*, by Guadagni and Bertoni, which now closes the first act of 'Orphée'—Yet, this was the man whose preface to 'Alceste,'—as we had occasion to point out not long since,—has passed in its stern perquisitions as "a law of the Medes and the Persians."

The following note from Naples only takes up the weary tale of decadence in music there, to which we have had so often to call attention.—"After long promise and much expectation, the 'Trovatore' was given in San Carlo on Thursday, the 7th inst. The principal voices on the occasion were Signora de Vries, who made her *début* in Naples, and the tenor, Malvezzi, who is no stranger here. They were accompanied by the baritone Aldighieri, who has sung in the 'Traviata,' and the contralto Signora Grossi. In the first acts almost all the choice bits were applauded, and particularly the cavatina of the *prima donna* in the final *terzetto* of the first act, the act of the baritone, and the duett between the tenor and the contralto; but the applause was afterwards disputed. 'We cannot,' says the critic in the Official Journal, 'pronounce judgment on a first performance, because we know well the trepidation of a *début*, but we cannot abstain from saying that the *prima donna*, Signora de Vries, has a beautiful voice and very great compass, which appears to us better adapted for that music in which the artist is not compelled to strain it for excited dramatic declamation. We are of opinion that De Vries will please yet more when she is not embarrassed by the agitation of a first appearance. The Signora Grossi distinguished herself by the

truth of dramatic expression. Signor Aldighieri sang with that perfect cultivation for which our public have admired and applauded him in the 'Traviata.'

'Les Huguenots,' an opera, long barred out by censure, has at last got into the Papal States, having been recently given at Bologna with great care, under the direction of the Chevalier Mariani. Three of the principal singers were French—Mesdames Barbot and De Joly and M. Junca.

M. Rubinstein's 'Children of the Moorland' is to be performed at Berlin.—Four Concerts, directed by Mynheer Von Bree the younger, have been organized at Amsterdam with the purpose of bringing forward the works of Dutch composers, many of which are of real solid merit. A new Mass, by Mynheer Verhulst, has been lately an object of attention and discussion in the German journals.—From the *Deutsche Musik Zeitung* we learn that Haydn's Oratorio, 'The Return of Tobias,' has been performed at Munich—that on behalf of the German fleet.

Which is not yet in sight;

—Cherubini's 'Requiem' and Handel's 'Dettingen Te Deum' (an odd choice!) are to be performed at Leipzig;—that M. Gounod's 'Faust' has travelled to Coburg;—and that the prize for the best Pianoforte Trio, offered by the 'Deutschen Tonhalle,' has been awarded by Herren David, F. Hiller and F. Lachner (the appointed umpires) to Herr Julius Schepfler.

The Cherubini Concert at the Conservatoire of Paris, where Signor Rossini will emerge into public hearing after his long silence, is, for the present, says the *Gazette Musicale*, fixed for the 28th of December.

#### MISCELLANEA

A newly-discovered Caxton.—Mr. Bradshaw, of Cambridge, a name well known to bibliographers, has had the good fortune, to discover in the Library of Corpus Christi College another work that must be added to the long list of books printed by Caxton. This is the 'Rhetorica Nova, fratriss Laurentii Gulielmi de Saona,'—a work considered by Ames, and afterwards by Herbert, to have been among the first-fruits of printing at Cambridge. It is thus described by them:—"In this famous University they received the art of printing among them soon, though which was their first book is difficult to ascertain, or who were the persons that brought it there." Mr. Bagford, in a letter to Bishop Tanner, dated in November, 1707, and communicated to Mr. Ames by his brother, has these words:—"I cannot but impart unto you that very lately good Mr. Strype gave me an account of a booke, which Archbishop Parker gave to the publick library of Bennet (or Corpus Christi) College, and is a piece of rhetoric by one Gull, de Saona, a minorit, printed at Cambridge, 1478... It is in folio, without the number of page, catchwords or signatures; the types very much like Caxton's largest. At the end, Complatum autem fuit hoc opus in alma universitate Cantabrigie, anno Domini 1478, die et 6 Julii, quo die festum sancte Marthe recolitur. Sub protectione serenissimi regis Anglorum Edwardi quarti." Ames and Herbert were evidently deceived by the position of the word "Cantabrigie" at the end, where the place of imprint is usually given in old books, into imagining that the book was printed at Cambridge, whereas it was only compiled there; and as few since their time may have seen it, owing to the restrictions upon seeing the Corpus books and MSS., first imposed by the donor of them, Archbishop Parker, and still continued, the mistake has been perpetuated until now. It needed only Mr. Bradshaw's experienced eye to detect at once that it is a Caxton, printed in the same type as the 'Myrrour of the Worlde.' So far as is at present known, the copy at Corpus Christi is unique. It may be mentioned that the same work was printed at St. Alban's in the year 1480, and that a copy of it is in the King's Library, British Museum.

TO CORRESPONDENTS.—F. J. F.—M. H.—J. B. S.—W. H.—J. S.—J. L.—J. G. T.—M. R.—received.

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